



## FALL MISCHIEF

Oakland hip-hop tricksters Souls of Mischief return to "Now." Plus: our annual Fall Arts preview of the best upcoming movies, concerts, festivals, theater, dance, nightlife, pop-ups, video games, gallery shows, and more. PAGES 19-38

### GEARING UP FOR WAR

Militarization of police provokes concern **P8**

### TROLL NO MORE

Why we disabled comments at SFBG.com **P6**

### WAITING FOR JUSTICE

More info sought in SFPD's Nieto shooting **P12**



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Monday, October 13

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Friday, October 31

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Tuesday, November 4

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## JAVIER TÉLLEZ

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Javier Téllez  
*O Rinoceronte de Dürer (Dürer's Rhinoceros)*, 2010  
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## REAL EARTHQUAKE SURVIVAL

Heavens to Betsy! An **earthquake** hit wine country, and the upper-middle class are dealing with spilled rivers of their favorite cabernet. While everyone scrambles to pack their earthquake survival kits, we have a few suggestions to go alongside your trail mix and water bottles:

- Whiskey (because blackouts are boring)
- Brass knuckles (defend your powerless Macbooks)



- Gas masks (for the inevitable Ferguson-like police response to looting)

- Hand-crank portable generator (how else to power that iPhone for earthquake Facebook updates?)
- Feather boa and MDMA (San Francisco at a standstill is essentially Burning Man + drag show)



- Skateboard (as Napa know-it-alls have shown us, earthquake cracked concrete = freaking awesome skate ramps)
- Condoms (again, blackouts are boring)



- Hot sauce

## HOT CLAWFEE

The claws might come out, as the Bay Area is about to see dueling **cat cafes** open this fall — Cat Town in Oakland ([www.cattownoakland.org/cat-town-cafe](http://www.cattownoakland.org/cat-town-cafe)) and KitTea in SF ([www.kitteasf.com](http://www.kitteasf.com)). Just kidding: As the wildly popular Japanese trend has shown, there's plenty of room for spaces where people can come play with cats in need of love and adoption while enjoying a latte.



## REDEMPTION SONG

Ms. **Lauryn Hill**, she of difficult off-stage antics but usually on-point politics, released a new recording of her song "Black Rage" last week, in dedication to Michael Brown. With couplets like "Threatening your freedom / to stop your complaining / poisoning your water / while they say it's raining," the sing-songy tune — modeled on *The Sound of Music*'s "My Favorite Things" — has been in Hill's live repertoire for a while, but takes on especially heavy meaning in the context of the recent police brutality in Ferguson, Mo.

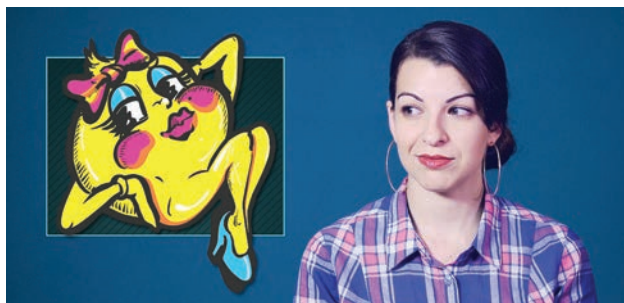


## BOOTS FREAKS FOX

Local Bay Area artist **Boots Riley** is known for his radical activism and his penchant for fighting entrenched political power. Cleveland's local Fox News affiliate apparently didn't get that message, however, when they asked him onto their show last week before his group, The Coup, jammed for a local music fest. On air, he told Fox "we're a punk, funk slash communist revolution from Oakland, California. We make everyone dance while telling them about...how exploitation is the primary contradiction in capitalism." As he spoke, the Fox hosts looked at each other with increasing worry. Afterwards, the Fox anchor ripped into the festival's organizers, saying the segment wasn't the time for Riley to "go on a political rant" and that it hurt "the station's credibility, and the festival's." The organizers shook it off, and so did Riley, reminiscing that it wasn't a surprise to hear the corporate capitalist media rattled by the truth.

## BURNING MAN PILE-ON

We seem to have tapped into the meme of the moment with last week's cover story, "**Burning Man jumps the shark.**" The SF Weekly also had a Burning Man cover story, a more uncritical piece written by an event insider that nonetheless slammed the organization's deceptive transition to nonprofit status. The same day, The New York Times published "A Line Is Drawn in the Desert," a scathing indictment of how rich, clueless tech titans are undermining the event's stated "Participation" and "Radical Self-Reliance" principles. And the on-playa publication BRC Weekly threw several great articles onto the pile-on, including the searing satire "Ten Principles of Earning Man." Meanwhile, Burners could have been dodging actual fish, as the playa was flooded with rain at the start of the festival, and entrance gates were closed for a day.



## NERD FEMINIST RETURNS

San Francisco based video game critic **Anita Sarkeesian** is back with a new video showcasing the industry's awful treatment of women (surprised?) in "Women as Background Decoration (Part 2)." She defines the background women trope as video games showing women whose "sexuality and victimhood is exploited as a way to infuse edgy, gritty, or racy flavoring into game worlds, designed to titillate male players." Trigger warning: the video shows many minutes of women mutilated, raped, and otherwise killed in grizzly gruesome ways. You know, because X-box and Playstation games are "mature" nowadays. Can't we all just play Tetris?



## PLAID COMPANY

Two of the world's most acclaimed military bands, the 1st Battalion Pipes and Drums Scots Guards, and the 3rd Marine Aircraft Wing Band, will be setting the tone at Pleasanton's 149th **Scottish Highland Gathering and Games** this weekend. (The tone will involve lots of bagpipes.) The event also features the brawn of the 40th US Invitational Heavy Event Championship, and the grace of the Western US Open Highland Dancing Championship. Plus, it goes without saying, enough living-history re-enactments to satisfy even the most diehard *Outlander* fan. [www.thescottishgames.com](http://www.thescottishgames.com)

## GOOGLED OUT

Activists blockaded a Google bus in April to cry foul over an **eviction** initiated by a Google employee, lawyer Jack Halprin, who's using the Ellis Act to clear tenants from a seven-unit building he owns in the Mission District. Claudia Tirado, a third-grade teacher, is one of the tenants about to be forced out. She made an appearance at Google's I/O Conference to try and enlist the tech giant's help, but according to an interview posted on Mission Local, her search yielded no results. Tirado said she got word back from Google that the company won't be doing anything to intervene.



## JUMPIN' JACK

Sporting a fresh haircut and seemingly boundless energy, former White Stripes frontman **Jack White** played two wild, unpredictable sold-out shows at the Bill Graham Civic Auditorium Aug. 22 and 23 — though the Saturday show almost didn't happen, thanks to a sprained ankle White incurred while running around the stage Friday night. (In true rockstar fashion, though, he chose not to cancel, as several thousand Bay Area music fans breathed a collective sign of relief.) See more on the Noise blog at SFBG.com. PHOTO BY CHARLES RUSSO

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# Wrestling with survivor's guilt in a crazy world

BY JEANENE HARLICK

**OPINION** This is one of the ways you become that person who wants to take his or her life.

It happens slowly. You've always known you were different. Everyone always told you that you were too "sensitive." But it's not about that. It's about how you feel things: viscerally. When you hurt in your mind, you hurt everywhere.

All of a sudden you're branded — you're mentally ill or an addict or anorexic or whatever. And that's when society starts taking your power away.

You try to change — because everyone says you have to, you have to fit the mold. You go through treatment after treatment, and then you come back and try to rebuild your life and career.

But then there are too many gaps in your résumé, you have those labels attached to you, and nobody will hire you. So you spend your empty days turning back to the old addictions because you don't know how else to turn your pain into something tangible that you can tame to get through the day.

You gradually become insane because you see yourself becoming something to the outer world that you're not. You see yourself acting in ways you never thought possible because it's what you have to do to survive. You shoplift. You do really mean things to others. You never drank but you do now, at night, to forget the vile person you've become. And when you're drunk, you call the people you love and say cruel things to them that can never be taken back.

The next morning, you wake up and can't bear that you continue to cause these people pain.

You lock yourself in your closet — it's perfect, as utterly pitch-black as your contaminated soul — for hours each day to block out the world, to block out the media's voices and the tribunals inside your head constantly telling you how much you've failed.

You're 40 and you live by yourself and you have failed to achieve any of the usual markers of success. You go days without talking to a single human being and you start to lose it.

The utter powerlessness and voicelessness are what make you craziest. You have so much to say and to write, but it's hard to get yourself to do it when you're pretty sure no one's going to listen. And that twists

the knife in your stomach a little deeper. You see people all around you with the discipline to turn their pain into something productive, something that helps others — but for some reason you lack the strength or work ethic to do it.

And then, you see someone like Robin Williams — someone who *did* turn his pain into art, who made a slice of the world a better place. You see someone like that take his life, when it should have been you. And that's when you get much, much closer to the line. The line between sanity and insanity; the line between life and death. And that's when you start thinking, "maybe I'll actually go through with it this time."

I have survivor's guilt. I should have been the one who took my life two weeks ago, not Robin Williams. I don't deserve to take up space but Robin Williams did and that's simply not fair.

These are the types of things people think when they're close to becoming another suicide victim. It's so much more than any of the labels can explain, something that cannot be neatly inked in print or summed up in the trend stories that inevitably follow celebrity deaths.

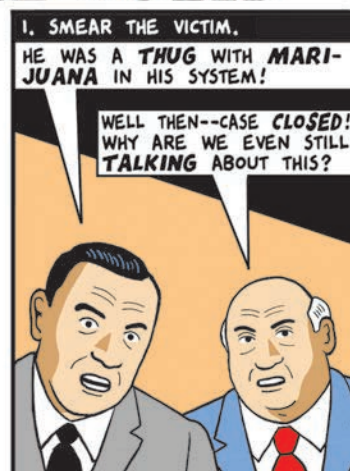
I believe that depression and suicide have less to do with brain chemistry, mental illness, or addiction, and more to do with culture, our whacked social mores, and how some people in this world have power and some people don't. And if you're a member of the latter group, you're simply fucked.

Depression and suicide can be about how American "democracy" is *not* democracy. Above all, the path to depression and suicide is very different for every person. Both conditions come about through combining a wide array of personal and environmental circumstances that collide at just the wrong moment in a vulnerable mind.

What I wonder is this: Why is it always us "mentally ill" who are branded as messed up, instead of the world? **SFBG**

*Jeanene Harlick is a journalist who, along with battling mental health issues, returned to graduate school to study social work with a mental health emphasis five years ago. She currently contributes articles on mental health to eHow.com. You can also follow her on Twitter: @JeaneneHarlick.*

## THIS MODERN WORLD



by TOM TOMORROW



# No comment

**EDITORIAL** We've heard quite a bit of reader feedback to our decision last week to indefinitely suspend comments on our SFBG.com website (see "Troll no more," page 14), most of it positive. While the Internet's potential to democratize communications has long been one of its greatest assets, the incivility and bullying fed by the anonymity of online comments have undermined that potential, and a growing number of people think the tradeoff is no longer worth it.

"Finally a media outlet that has the guts and forethought to cut a commentary section that lends nothing to the topics it writes about! I am probably one of the many (and I am of the Internet generation) who has grown weary of the comments sections on blogs, online papers, etc," reader Jola Zandecki wrote in an email to us. "Thank you for 'draining the swamp'!!! I hope other outlets follow your suit."

Some publications are, while

others with the resources to do so are actively policing their websites and/or requiring commenters to register under their real identities, both steps that we'll consider when deciding whether to allow comments on our new website. In the meantime, online discussions of our articles are still happening on Facebook and other sites, including a vigorous discussion of last week's cover story ("Burning Man jumps the shark").

On Twitter, responses to our comments decision ranged from "I wholeheartedly support the SF Bay Guardian's decision to disable comments" (by Lun Essex) and "I'm actually glad @sfbg's killing comments; sometimes I didn't want to link to stories, just cuz of awful comments" (by Kagan MacTane) to Castro gadfly Michael Petrelis accusing us of censorship and writing "Stalin would B proud." A few of our other persistent critics also privately decried the loss of an online avenue to undermine our work.

That isn't censorship. There are plenty of public ways to criticize or challenge what appears or doesn't appear in the Guardian, as Petrelis well knows given how incessantly he criticizes us and other local news and political entities. But we don't need to host that kind of bile and negativity, which does nothing to create a productive public conversation.

The New York Times took on the issue as its lead Sunday Review story just days after our decision ("Dealing with Digital Cruelty," Aug. 23), citing both anecdotes and polling data indicating that people are fed up with trolls and the tone of online communications.

"Trolls, who some researchers think could be mentally unbalanced, say the kinds of things that do not warrant deep introspection; their singular goal is to elicit pain," Stephanie Rosenbloom wrote in The Times.

So as we do our part to try to alleviate the pain of reading articles on the Internet, we'll continue to solicit constructive feedback from readers, through online tools, community forums (our next one is Oct. 9), and special print features based on public input. Thanks for reading. **SFBG**



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LEFT: POLICE RESPONSE TO PROTEST IN FERGUSON, MO. RIGHT: THE DEPARTMENT OF DEFENSE 1033 LOAN PROGRAM ALLOWS TRANSFER OF SURPLUS MILITARY WEAPONS, VEHICLES, AND EQUIPMENT TO LOCAL POLICE. THESE ARE A FEW EXAMPLES OF EQUIPMENT IN LOCAL AGENCIES. LEFT: AP PHOTO BY CHARLIE RIEDEL

# Gearing up for war

Police departments across the country get free military equipment, but does it make us safer or provoke violence?

BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**NEWS** A tear gas canister explodes as citizens flee from the gun-toting warriors, safely guarded behind their armored vehicles. Dressed in patterned camo and body armor, they form a skirmish line as they fire projectiles into the crowd. Flash bang explosions echo down the city's streets.

Such clashes between police and protesters have been common in Ferguson, Mo., in the past few weeks since the death of Michael Brown, an unarmed black teenager killed by a police officer. But it's also a scene familiar to anyone from Occupy Oakland, where Iraq veteran Scott Olsen suffered permanent brain damage after police shot a less-than-lethal weapon into his head, or similar standoffs in other cities.

As the country watched Ferguson police mobilize against its citizens while donning military fatigues and body armor and driving in armored vehicles, many began drawing comparisons to soldiers in Iraq or Afghanistan — indeed, viral photos featuring side-by-side comparisons made it difficult to distinguish peace officers from wartime soldiers.

So how did law enforcement officers in police departments across the country come to resemble the military? And what impact is that escalation of armaments having on otherwise peaceful demonstrations? Some experts say the militarization of police actually encourages violence.

Since the mid-'90s, the federal Department of Defense has served as a gun-running Santa Claus for the country's local police departments. Military surplus left over from wars in the Middle East are now hand-me-downs for local police across the country, including here in the Bay Area.

A grenade launcher, armored command vehicles, camera-mounted SWAT robots, mounted helicopter weapons, and military grade body armor — these are just some of the weapons and equipment obtained by San Francisco law enforcement agencies. They come from two main sources: the Department of Defense



Excess Property Program, also known as the 1033 loan program, and federal grants used to purchase military equipment and vehicles.

A recent report from the American Civil Liberties Union, "The War Comes Home: The Excessive Militarization of American Policing," slammed the practice of arming local police with military gear. ACLU spokesperson Will Matthews told us the problem is stark in the Bay Area.

"There was no more profound example of this than [the response to] Occupy," he told the Guardian. He said that military gear "serves usually only to escalate tensions, where the real goal of police is to de-escalate tension."

The ACLU, National Lawyers Guild, and others are calling for less provocative weaponry in response to peaceful demonstrations, as well as more data to track the activities of SWAT teams that regularly use weaponry from the military.

The call for change comes as a growing body of research shows the cycle of police violence often begins not with a raised baton, but with the military-style armor and vehicles that police confront their communities with.

## PREPARING FOR BATTLE

What motivation does the federal government have to arm local police? Ex-Los Angeles Police Department Deputy Chief Stephen Downing told the Guardian, "I put

this at the feet of the drug war."

The initial round of funding in the '90s was spurred by the federal government's so-called War on Drugs, he said, and the argument that police needed weaponry to match well-armed gangs trafficking in narcotics. That justification was referenced in the ACLU's report.

After 9/11, the desire to protect against unknown terrorist threats also spurred the militarization of police, providing a rationale for the change, whether or not it was justified. But a problem arises when local police start to use the tactics and gear the military uses, Downing told us.

When the LAPD officials first formed military-like SWAT teams, he said, "they always kept uppermost in their mind the police mission versus the military mission. The military has an enemy. A police officer, who is a peace officer, has no enemies."

"The military aims to kill," he said, "and the police officer aims to preserve life."

And when police departments have lots of cool new toys, there is a tendency to want to use them.

When we contacted the SFPD for this story, spokesperson Albie Esparza told us, "Chief [Greg Suhr] will be the only one to speak in regards to this. He is not available for the next week or two. You may try afterwards."

## "CRAIGSLIST OF MILITARY EQUIPMENT"

Local law enforcement agencies

looking to gear up have two ways to do it: One is free and the other is low-cost. The first of those methods has been heavily covered by national news outlets following the Ferguson protests: the Department of Defense's 1033 loan program.

The program permanently loans gear from the federal government, with strings attached. For instance, local police can't resell any weapons they're given.

First an agency must apply for it through the national Defense Logistics Agency in Fort Belvoir, Va. In California, the Governor's Office of Emergency Services is the go-between when local police file grant applications to the DLA.

The bar to apply is low. A New Hampshire law enforcement agency applied for an armored vehicle by citing that community's Pumpkin Festival as a possible terrorism target, according to the ACLU's report. But the report shows such gear is more likely to be used against protestors or drug dealers than festival-targeting terrorists.

"It's like the Craigslist of military equipment, only the people getting this stuff are law enforcement agencies," Kelly Huston, a spokesperson of OEMS, told the Guardian. "[They] don't have to pay for this equipment, they just have to come get it."

Troublingly, where and why the gear goes to local law enforcement is not tracked in a database at the state level. The Guardian made a public records requests of the SFPD and the OEMS, which have yet to be fulfilled. Huston told us the OEMS is slammed with records requests for this information.

"The majority of the documents we have are paper in boxes," Huston told us, describing the agency's problem with a rapid response. "This is not an automated system."

The Guardian obtained federal grant data through 2011 from the OEMS, but with a caveat: Some of the grants only describe San Francisco County, and not the specific agency that requested equipment.

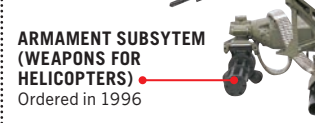
Some data of police gear request-  
CONTINUES ON PAGE 10 >>

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Ordered in 1996



**CLIMBER'S EQUIPMENT**  
Ordered in 1996



**GROUND TROOPS PARACHUTISTS HELMETS**  
Ordered in 1995



**HELICOPTER PARTS:**  
Landing Gear Doubler, Rotor Hub, Nose-install (sic) Ballast

**TRACTOR TRUCK**  
1996



**UTILITY TRUCK**  
2010



**25 FOOT RESPONSE BOAT SMALL**  
2010



**FRAGMENTATION PROTECTIVE BODY ARMOR**  
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## OAKLAND POLICE DEPARTMENT

**CHEMICAL PROTECTIVE SUIT**  
2001



## MARIN COUNTY


**5.6 MILLIMETER RIFLE**



NOTE: We were unable to get confirmation on the specific make and model of each item listed. The images represent our interpretation of the text.



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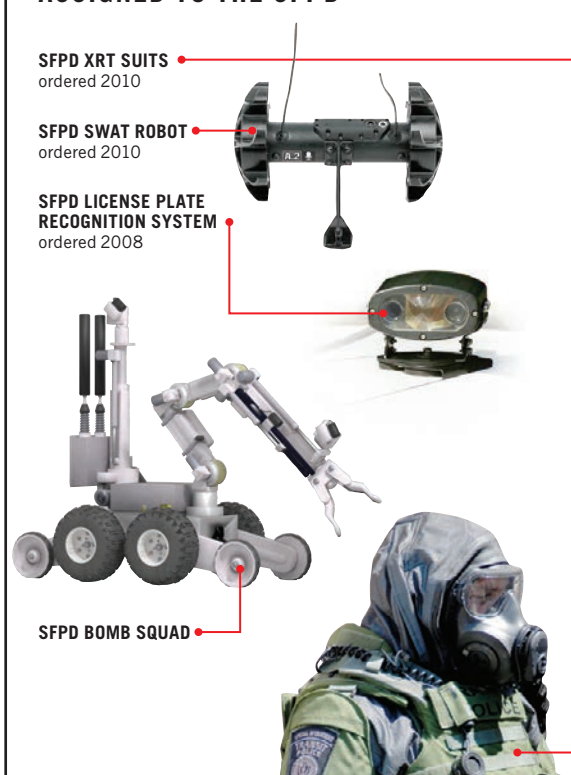
THE GOVERNOR'S OFFICE OF EMERGENCY SERVICES COORDINATES MANY FEDERAL GRANTS LOCAL POLICE THEN USE TO PURCHASE MILITARY SURPLUS EQUIPMENT AND VEHICLES. COURTESY + AP FILE PHOTOS

### SAN FRANCISCO COUNTY DATA

#### DEPARTMENT NOT ATTRIBUTED



#### ASSIGNED TO THE SFPD



#### GEARING UP FOR WAR

CONT>>

ed under the 1033 loan program up to 2011 is available thanks to records requests from California Watch. The New York Times obtained more recent 1033 loan requests for the entire country, but it does not delineate specific agencies, only states.

Available data shows this much: Equipment requested by local law enforcement gravitates from the benign to the frightening.

#### TOYS FOR COPS

An Armament Subsystem is one of the first weapons listed in the 1033 data, ordered by the SFPD in 1996. This can describe mounted machine guns for helicopters (though the SFPD informed us it has since disbanded its aero-unit). From 1995 to 1997, the SFPD ordered over 100 sets of fragmentation body armor valued at \$45,000, all obtained for free. In 1996, the SFPD also ordered one grenade launcher, valued at \$2,007.

Why would the SFPD need a grenade launcher in an urban setting? Chief Suhr wouldn't answer that question, but Downing told us it was troubling.

"It's a pretty serious piece of military hardware," he said. "I'll tell you a tiny, quick story. One of the first big deployments of SWAT (in Los Angeles) was the Black Panthers in the '60s. They were holed up in a

building, well armed and we knew they had a lot of weapons in there," he said. "They barricaded the place with sandbags. Several people were wounded in the shooting, as I recall. The officers with military experience said the only way we'll breach those sandbags and doors is with a grenade launcher."

In those days, they didn't have a grenade launcher at the ready, and had to go through a maze of official channels to get one.

"They had to go through the Governor's Office to the Pentagon, and then to Camp Pendleton to get the grenade launcher," Downing told us. "[The acting LAPD chief] said at the time, 'Let's go ahead and ask for it.' It was a tough decision, because it was using military equipment against our citizens."

But the chief never had to use the grenade launcher, Downing said. "They resolved the situation before needing it, and we said 'thank god.'"

The grenade launcher was the most extreme of the equipment procured by local law enforcement, but there were also helicopter parts, gun sights, and multitudes of armored vehicles, like those seen in Ferguson.

By contrast, the grants programs are harder to track specifically to the SFPD, but instead encompass funds given to the San Francisco Municipal Transportation Agency, the Sheriff's Department, and even some schools. That's because the grants cover not

only the purchase of military surplus, but also chemical protective suits and disaster-related supplies.

But much of the requested gear has more to do with active police work than emergency response.

San Francisco County agencies used federal loans to purchase \$113,000 "command vehicles." In 2010, the SFPD purchased a \$5,000 SWAT robot (which often comes equipped with cameras), as well as \$15,000 in Battle Dress Uniforms, and \$48,000 for a Mobile Communications Command Vehicle.

In 2008, the SFPD ordered a Bearcat Military Counterattack Vehicle for \$306,000.

The Lenco website, which manufactures Bearcats, says it "may also be equipped with our optional Mechanical Rotating Turret with Cupola (Tub) and Weapon Ready Mounting System, suitable for the M60, 240B and Mark 19 weapons."

It's an armored Humvee that can be mounted with rotating gun turrets.

Department of Homeland Security grants were used to purchase Type 2 Mobile Field Training, which Department of Homeland Security documentation describes as involving eight grenadiers, two counter-snipers, two prisoner transportation vans, and 14 patrol vehicles.

All told, the Bay Area's many agencies were awarded more than \$386 million in federal grants



between 2008 and 2011, with San Francisco netting \$48 million of those rewards. Through the 1033 loan program, San Francisco obtained over \$1.4 million in federal surplus gear from 1995 to 2011.

But much of that was received under the radar, and with little oversight.

"Anytime they're going to file for this equipment, we think the police should hold a public hearing," Matthews, the ACLU spokesperson, told us.

In San Francisco, there is a public hearing for the procurement of military weapons, at the Police Commission. But a Guardian analysis of agenda documents from the commission shows these hearings are often held after the fact.

Squeezed between a "status report" and "routine administrative business," a March 2010 agenda from the commission shows a request to "retroactively accept and expend a grant in the amount of \$1,000,000.00 from the U.S. Department of Justice."

This is not a new trend. In 2007, the Police Commission retroactively approved three separate grants totaling over \$2 million in funding from the federal government through the OEMS, which was then called the Emergency Management Agency.

Police Commission President Anthony Mazzucco did not respond to the Guardian's emails requesting an interview before our press time, but one thing is clear: The SFPD requests federal grants for military surplus, then sometimes asks the Police Commission to approve the funding after the fact.

Many are already critiquing this call to arms, saying violent gear begets violent behavior.

#### PROVOCATIVE GEAR

A UC Berkeley sociologist, with his small but driven team and an army of automatic computer programs, are now combing more than 8,000 news articles on the Occupy movement in search of a pattern: What causes police violence against protesters, and protester violence against police?

Nicholas Adams and his team, Deciding Force, already have a number of findings.

"The police have an incredible ability to set the tone for reactions," Adams told us. "Showing up in riot gear drastically increases the chances of violence from protesters. The use of skirmish lines also increases chances of violence."

Adams's research uses what he calls a "buffet of information" provided by the Occupy movement, allowing him to study over 200 cities'

police responses to protesters. Often, as in Ferguson, protesters were met by police donned in equipment and gear resembling wartime soldiers.

Rachel Lederman is a warrior in her own right. An attorney in San Francisco litigating against police for over 20 years, and now the president of the National Lawyers Guild Bay Area chapter, she's long waged legal war against police violence.

Lederman is quick to note that the SFPD lately has been much less aggressive than the Oakland Police Department, which injured her client, Scott Olsen, in an Occupy protest three years ago.

"If you compare OPD with the San Francisco Police on the other side of the bay," she told us, "the SFPD do have some impact munitions they bring at demonstrations, but they've never used them."

Much of this is due to the SFPD's vast experience in ensuring free speech, an SFPD spokesperson told us. San Francisco is a town that knows protests, so the SFPD understands how to peacefully negotiate with different parties beforehand to ensure a minimum of hassle, hence the more peaceful reaction to Occupy San Francisco.

Conversely, in Oakland, the Occupy movement was met by a hellfire of tear gas and flash bang grenades. Protesters vomited into the sidewalk from the fumes as others bled from rubber bullet wounds.

But some protesters the Guardian talked to noted that the night SFPD officers marched on Occupy San Francisco, members of the city's Board of Supervisors and other prominent allies stood between Occupiers and police, calling for peace. We may never know what tactics the SFPD would have used to oust the protesters without that intervention.

As Lederman pointed out, the SFPD has used reactive tactics in other protests since.

"We've had some problems with SFPD recently, so I'm reluctant to totally praise them," she said, recalling a recent incident where SFPD and City College police pepper-sprayed one student protester, and allegedly broke the wrists and concussed another. Photos of this student, Otto Pippenger, show a black eye and many bruises.

In San Francisco, a city where protesting is as common as the pigeons, that is especially distressing.

"It's an essential part of democracy for people to be able to demonstrate in the street," Lederman said. "If police have access to tanks, and tear gas and dogs, it threatens the essential fabric of democracy." **SFBG**



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# Waiting for answers

Community calls for justice and transparency in police shooting of Nieto after new eyewitness contradicts SFPD version

BY REBECCA BOWE  
rebecca@sfbg.com

**NEWS** As word spread to San Francisco that police in Ferguson, Mo., were taking reporters into custody and firing tear gas at demonstrators outraged by the death of Mike Brown, a small group of writers and organizers with ties to the Mission District was gearing up to hold street demonstrations of its own.

On Aug. 21 and 22, they staged vigils and a march and rally in memory of a different shooting vic-

tim: Alejandro ("Alex") Nieto, who died suddenly in Bernal Heights Park on March 21 after being struck by a volley of police bullets.

Despite palpable anger expressed during the events held to mark five months since Nieto's death, it was a far cry from the angry demonstrations unleashed on the streets of Ferguson, where it was like something stretched too far and snapped.

People who knew Nieto gathered for a sunset vigil in Bernal Heights Park at the place where he was killed. They returned the following

morning for a sunrise vigil, incorporating a spiritual element with Buddhist chanting. Hours later, in a march preceded by dancers who spun in the streets, donning long feathered headdresses and ankle rattles made out of hollowed tree nuts, they progressed from Bernal Hill to the San Francisco Federal Building.

Despite a visible police mobilization, the protests remained peaceful, with little interaction between officers and demonstrators. Instead, the focus remained on the contents of a civil rights complaint filed Aug.

22 by attorney John Burris, famous for his track record of representing victims of police violence.

Burris, who is representing Nieto's parents, said he rejected the SFPD's explanation of why officers were justified in discharging their weapons and killing Nieto. "What we will seek to do is to vindicate his interests, his good name, and to show through the evidence that the narrative put forth by the police was just flat-out wrong," Burris said at the rally.

Nieto's encounter with police arose because a 911 caller errone-

ously reported that he had a black handgun, leading police to enter the park in search of a gunman. In reality, Nieto possessed a Taser, not a firearm. On the night he was killed, he'd gone to the park to eat a burrito just before starting his shift as a part-time security guard at a nightclub, where all the guards carry Tasers. In addition to working at that job, Nieto, who was 28, had been studying administration of justice at City College of San Francisco in hopes of becoming a youth probation officer.

Days after the shooting, police



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said Nieto had pointed his Taser at officers when they approached. At a March 26 town hall meeting convened shortly after the incident, Police Chief Greg Suhr told attendees that Nieto had “tracked” officers with his Taser, emitting a red laser.

“When the officers asked him to show his hands, he drew the Taser from the holster. And these particular Tasers, as soon as they’re drawn, they emit a dot. A red dot,” Suhr said, adding that Nieto had verbally challenged officers when they asked him to drop his weapon. “When the officers saw the laser sight on them, tracking, they believed it to be a firearm, and they fired at Mr. Nieto.”

Yet attorney Adante Pointer, of Burris’s law office, told the Bay Guardian that a person claiming to be an eyewitness to the shooting has come forward with a different account. The witness, whose identity Pointer did not disclose, said he never saw Nieto draw his Taser and did not hear any verbal exchange prior to bullets being fired.

“To suggest that he’d engaged in the most ridiculous outrageous conduct, of pointing a ... Taser at the police when they had guns drawn, is insulting,” Burris said at the rally.

The version of events included in the complaint, which Pointer said was based in part on witness accounts, differs greatly from the SFPD account.

“An SFPD patrol car entered the park and drove up a fire trail before stopping approximately 75 to 100 feet away from Mr. Nieto who at that time was casually walking down the jogging trail to the park’s entrance,” Burris’ complaint states. “Two officers emerged from the patrol car and immediately took cover using their car for protection. Several other officers had also gathered on the jogging path, appeared to be carrying rifle-type guns and were positioned behind Mr. Nieto. One of the officers behind the patrol car called out and ordered Mr. Nieto to ‘stop.’ Within seconds a quick volley of bullets were fired at Mr. Nieto. No additional orders or any other verbal communication was heard between the first officer yelling ‘stop’ and the initial volley of gunfire that rang out.”

SFPD spokesperson Albie Esparza told us the department was unable comment on the matter because “anytime there’s a lawsuit, we cease to speak to anybody about that.”

Adriana Camarena, an author

and Mission District resident who helped organize the rally, decried the lack of transparency surrounding the Nieto case in comments delivered outside the Federal Building.

“For five months, city officials have kept sealed all records that could explain what happened on March 21 2014,” Camarena charged. “For five months, SFPD, the Police Commission, the District Attorney’s Office, the Medical Examiner’s Office, and the mayor have maintained in secrecy the names of the four officers who killed Alex Nieto, the original 911 calls, eye-witness reports, the number of bullets fired, and the autopsy report. For five months, the Nieto family has been kept in the dark about the facts that could ease some of their trauma about what happened the day that police killed their son.”

Mike Brown was shot and killed by a police officer in Ferguson on Aug. 9. On Aug. 11, following angry demonstrations, police said they would release the name of the officer who shot Brown — but declined to do so Aug. 12, citing fears over the officer’s safety and threats communicated via social media. Yet on Aug. 15, Officer Darren Wilson was identified by officials as the person who shot Brown.

In San Francisco, the names of the four officers who shot Nieto have not been released. Esparza told the Guardian that this was because “there’s specified credible threats against the officers’ lives,” citing a Supreme Court ruling determining that law enforcement agencies can withhold this information under such circumstances.

In addition to the federal civil complaint, friends and supporters of Nieto delivered a petition with almost 1,000 signatures to the U.S. Department of Justice, calling for a federal investigation into the shooting.

Multiple investigations are underway at the local level, but have been stalled due to one missing piece: an autopsy report to be issued by the San Francisco Medical Examiner. Despite the delay in releasing the formal autopsy results, “We did see the body and we did take photographs of it,” Burris noted, referring to his office’s review of the body after it was released to Nieto’s family for burial. Based on that review, Burris said attorneys determined that Nieto had been shot by police more than 10 times.

We placed multiple phone calls to the offices of the Medical Examiner and the District Attorney

seeking details about the status of the investigation and to ask about the delay, but received no response.

However Bill Barnes, a spokesperson for the City Administrator’s Office, which the Medical Examiner’s Office reports to, told us the timing of the report is consistent with that of other complex homicide investigations. Barnes added that the Medical Examiner’s Office is waiting on the results of a second toxicology report. The initial results were inconclusive, he said, so another round of testing was initiated.

But that explanation does little to quell the anger of activists who say the SFPD is merely seeking to cover up an unjustified shooting. Pointer said he could see no reason for information being withheld for five months.

“There’s no reason as to why the information that this family deserves as to how their son — our brother, our friend, our leader, our organizer — met his death,” he said at the rally. “There’s just no reason why that story hasn’t been told. If you, the police department, had been justified, why not be transparent? Why not open up your files and let us inspect it so that we can see that what you’re saying is the truth?” **SFBG**



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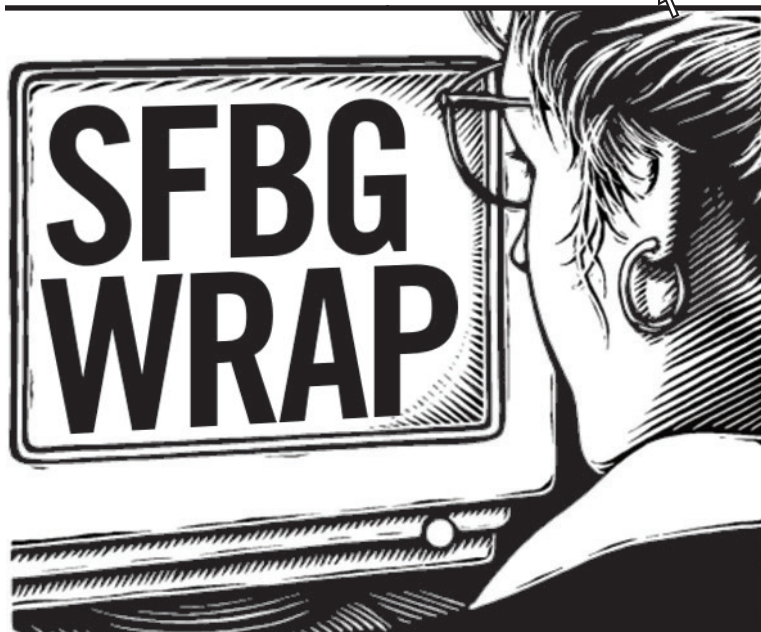
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## TROLL NO MORE

There's a tipping point between constructive criticism and destructive disparagement, and when the latter category is layered with an onslaught of spam from spellcasters, solicitors, and scammers — well, those scales have now tipped for us at the Bay Guardian. We've decided to indefinitely suspend comments on SFBG.com.

It was a decision that we resisted for a long time, despite a growing number of people in our community who have asked us to drain our online swamp and remove the trolls. Regular readers of the Guardian have been turned off from our website by the caustic tone, political agendas, and relentless nastiness of our most frequent commenters.

We strive to be accountable for what we write and to provide an online forum for community discussions, welcoming a wide range of opinions and perspectives. And that will still continue on our Facebook page (and yours when you post our articles), our Twitter feed, and other social media platforms.

But the anonymity that Guardian commenters enjoy on our current website has poisoned the well and rendered this forum a poor place for respectful public debate. We are currently constructing a new website that we'll launch in the coming months, and at that time we'll reconsider whether we want to restart our comments.

In the meantime, we'd love to hear from you. Email us at [news@sfbg.com](mailto:news@sfbg.com), [arts@sfbg.com](mailto:arts@sfbg.com), or directly to the writer you love or hate. We always welcome requests for corrections or thoughtful, provocative,

and/or well-written guest editorials, which are handled by Editor Steven T. Jones ([steve@sfbg.com](mailto:steve@sfbg.com)). And whenever the demand is there, we'll devote space in the paper or online to letting you speak, even if you want to rip us to shreds.

But the daily free-for-all is over, at least for now. Trolls and spammers begone. (**Guardian staff**)

## POLICE SEEK FEATHER'S KILLER

The San Francisco Police Department has released video footage of a suspect in the violent beating of Feather, aka Bryan Higgins, who died this month at SF General Hospital. That footage can be viewed at [SFBG.com/Politics](http://SFBG.com/Politics).

Police said they had the footage of the suspect during the initial stages of the investigation, but it had been under review for a week and a half until it was released today. Feather's Radical Faerie community and family had been waiting anxiously for the video's release.

Feather was found beaten around 7:30am, Aug. 14, near the corner of Church and Duboce streets. Anyone recognizing the man is urged to contact 415-575-4444 or text TIP411 with "SFPD" at the start of the message.

Meanwhile, a memorial fund has been set up for medical, funeral, and other expenses incurred by Feather's death.

Brian Hagerty, Feather's husband, told me that most of Feather's organs had been donated. "It was his decision. He was 31, a vegan for 10 years, did yoga daily: they were basically begging for his

body, because he was in perfect condition and was so young.

"My sister has typed up a really nice message to let people know that Bryan was a giver, and continued to give his heart, literally, even after his passing. He was a kind soul who is helping others to not die." (**Marke B**)

## KOCHS VS. WORKERS

In recent months, San Francisco and Oakland have unveiled ballot measures that would raise the minimum wage for workers struggling with the Bay Area's rising cost of living. But as November draws closer, a network of right-wing organizations — with ties to the infamous Koch brothers — has been funding campaigns aimed at convincing workers that low wages are actually better for their livelihoods.

"Two of the richest men in the world are spending millions to hold down low-wage workers and that is just immoral," said Roxanne Sanchez, president of Service Employee International Union Local 1021, who organized Raise the Bay, a series of efforts to raise minimum wage in cities around the Bay Area.

SEIU leaders and local journalists have chided the Koch brothers and their right-wing ilk for funding campaigns aimed at dissuading the public from voting on higher minimum wages in the area. The Koch brothers are heirs to an oil fortune and are notorious for influencing national and state politics through so-called "dark money" groups, which are not obligated to disclose financial information, including their donors.

An initial \$200,000 campaign was launched by the Charles Koch Foundation in July. A well-produced advertisement, which ran in Wichita, Kan., asserts that people earning \$34,000 are already on the "road to economic freedom." Charles Koch later told the Wichita Eagle newspaper that the minimum wage is an obstacle preventing workers on limited income from "rising up."

In the Bay Area, conservative media outlet CalWatchDog — which is funded by a group of right-wing investors, including the Koch Brothers — criticized Oakland politicians for voting down a diluted alternative to Oakland's primary minimum wage initiative, Raise Up Oakland. CalWatchDog claimed the local

leaders' decisions were largely influenced by labor union contributions, a charge later proven false.

Similarly, in San Francisco, conservative lobby group Employment Policies Institute funded a billboard that reads: "With a new \$15 minimum wage, employees will be replaced by less costly, automated alternatives." It also advertises a website called BadIdeaCA.com, which shares similar predictions.

Employment Policies Institute receives donations from Lynne & Harry Bradley Foundation, a Wisconsin nonprofit that also contributes to anti-abortion, anti-environment, and anti-LGBTQ campaigns. The Lynne & Harry Bradley Foundation also donates to CalWatchDog.

In San Francisco, income inequality is growing at an alarming rate, and San Francisco's ballot initiative hopes to help workers survive in the changing economic landscape. (**Julian Mark**)

## SUPREMES CONSIDER TI SUIT

Critics of current plans to build 8,000 new homes and acres of commercial and office space on Treasure Island — despite the challenge of radioactive contamination and rising seas — will now have one last chance to send the project back to the drawing board before planned construction begins next year.

Citizens for a Sustainable Treasure Island, headed by Aaron Peskin and Saul Bloom, has dug deep into its pockets and appealed its previous judicial denials to the California Supreme Court. "We have spent a lot of money on this case because this is extremely important," Bloom told us. "It's important that the city is transparent with its plans."

Bloom and the appeal contend the project's approved Environment Impact Report is inadequate because it doesn't take into account the full impacts of a project that has continued to evolve and that still doesn't have a full fleshed out plan for dealing with transportation or other realms.

"It's touted to be a sustainable development, but we don't see how a 20,000-person development in the middle of a rising bay with one way on and off, plus a ferry termi-

nal, can ever be sustainable," said Bloom, who has also tangled with project developers Lennar Urban over its long-stalled Hunters Point Shipyard development.

Lead developer Wilson Meany didn't immediately return Guardian calls for comment on the appeal. Just this week, a study of the site by the city, state, and US Navy found new evidence of radioactive contamination on the island, a holdover from the days when it was a Navy base that housed ships used in nuclear testing in the Pacific.

"It's ironic that on the day we appealed this case to the Supreme Court, Treasure Island Development Authority and the US Navy found more elevated levels of radiation out there, including under an occupied home," Peskin told us. (**Steven T. Jones**)

## RISE UP

### THURSDAY 28

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855 Treat, SF. [www.sfmt.org](http://www.sfmt.org). 6:30-7:30pm, suggested donation \$20. The old commie, the tech newbie, and the flag-waving beautician, all trapped on a boat. It sounds like a reality show ... or a performance by San Francisco's Mime Troupe, called "Ripple Effect." In case you're tired of experiencing the struggles of SF's rising rent in real time, here's a theatre performance concerning just that.

**MISSION COMMUNITY MEETING**  
Episcopal Church of Saint John the Evangelist, 1661 15th St., SF. [plaza16.org](http://plaza16.org). 6pm, free. The focus of this Mission community meeting will be on seeking unity, as organizations and individuals face a crisis of displacement and gentrification. Organizers of the Plaza 16 Coalition will also provide updates regarding current and proposed development in the Mission, and in particular the proposed development at 1979 Mission St.

### FRIDAY 29

**SF TENANTS UNION: STOP THE FLIP IN THE RICHMOND AND HAIGHT**  
The Panhandle, 267 Central Ave., SF. [www.sftu.org](http://www.sftu.org). noon, free. Join the San Francisco Tenants Union in its campaign to stop real estate speculation and displacement in San Francisco. Come learn about Proposition G, the anti-speculation tax, which will appear on the Nov. 4 ballot.

### SUNDAY 31

**35TH ANNUAL XICANA MORATORIUM DAY**  
1701 E. 19th St., Oakl., [tinyurl.com/xicanamoratorium](http://tinyurl.com/xicanamoratorium). 11-4pm, free. It's been nearly 44 years since the largest anti-war protest came out of the Chicano movement, and this daylong festival will commemorate that history while providing a space for dance, performance, and discussion about a Bay Area community movement against displacement.

### MONDAY 1

**ATTACK OF THE TYPEWRITERS: OLD SCHOOL LETTER WRITING PARTY**  
Make Out Room, 3225 22nd St., SF. [tinyurl.com/letterattack](http://tinyurl.com/letterattack). 6-8pm, free. Letters tend to have a nostalgic and romantic feel to them, falling under genres like "love letters," or "letters to grandma." Then there's letters to council members and politicians — the sort that might feel trivial, but deserve to be celebrated. At the Old School Letter Writing party, you'll be provided with a typewriter, stamps, envelopes, paper, and the unusual feeling that you're not the only one who cares enough to write to the president. **SFBG**





# Once you pop...

BY MARCIA GAGLIARDI  
culture@sfbg.com

**TABLEHOPPING** A roundup of all kinds of cool pop-up events happening around the city.

## CHOW NOW

For anyone left in the city and celebrating a playa dust-free Labor Day weekend, you'll want to consider checking out this pop-up brunch, **Ante Meridian**, Sun/31.

Anthony Yang, who has worked at Per Se and Michael Mina, offers a four-course brunch for \$40 (all-inclusive) and it's BYOB (or should I say BYOC: Bring Your Own Champers) — or spend \$65 for premium seating and Champagne mimosas. Yang's menu will be celebrating the summer season: Potential dishes include a poached egg with toasted Panorama Bakery sourdough English muffin, creamed forest mushrooms, and crispy ham — and there's a good chance his black truffle waffles will make an appearance. 11:30am–2pm. If you can't make this one, Ante Meridian happens a few times every month at Naked Kitchen (945 Valencia, SF. [www.nakedkitchensf.com](http://www.nakedkitchensf.com)) in the Mission, a space for chefs to host pop-up dinners and events.

Another event at Naked Kitchen is an evening event Saturday, Sept. 6, **Dux Duck Dinner**, a collaborative event from Eddie Lau and Luis Villavelazquez of Dux. It will be a six-course feast celebrating duck, a redux (haha) of the very first Dux pop-up dinner. Expect creative dishes like duck fat brioche, and Dux tsukemen with house noodles and roasted duck vadouvan butter. You can preview the menu at [www.fortress-sf.com](http://www.fortress-sf.com). The dinner is \$55 (gratuity included), and there's



**FANCY JOOK AT ANTE MERIDIAN** PHOTO BY TABLEHOPPER.COM

the option to have pairings — including some fabulous Chenin Blanc and Chablis — for \$20. Two seatings: 6pm and 9pm.

Fans of Italian wine and bruschetta (say it with me, "brooskett-ah") will want to head to limited pop-up **Troëggi a Biondivino** (1415 Green, SF. [www.biondivino.com](http://www.biondivino.com)), at Ceri Smith's fab Italian wine shop on Russian Hill. Guest co-host Emanuele Fromento of Ai Troëggi in Genova is making a bunch of classic Genovese bruschette, on Josey Baker bread, \$4–12 — one sports Taleggio, zucchini, and prosciutto cotto, another Gorgonzola and mostarda di Cremona. You can also try a variety of natural wines for \$10, from sparkling to whites and reds, plus some cheese and salumi plates, and tiramisù for dessert. It makes a great happy hour (or evening snack), since hours are Wed–Sun 5pm to close, through Sun/31.

On Wednesday evenings, swing by Linea Caffe (3417 18th St., SF.) in the Mission and you'll discover a new pop-up called **Nudnik Foods** ([www.nudnikfoods.com](http://www.nudnikfoods.com)) from Dena Ehrlich. Her modern Israeli menu includes a variety of items, like a weekly brik (a meat hand pie—although she also has made one with tuna), grain salads, dips, ratatouille,

pickles, and date shakes. The pop-up starts at 5pm and goes until it all runs out.

An intriguing and mysterious upcoming dinner series is launching Sept. 7: **Charin** ([www.charinsf.com](http://www.charinsf.com)), a pop-up project from Charles-C Onyeama, a self-taught chef who has worked at SPQR, Benu, and Manresa. The 15-table restaurant (said to be in the Noe Valley-Bernal Heights area) will only operate approximately once every three weeks, serving a seven- to eight-course tasting menu of haute cuisine. There will also be wine pairings from Michael Ireland, formerly the wine director at The Restaurant at Meadowood, and a sommelier at Benu, Quince, and The French Laundry (he is currently consulting on the wine list at Verbena, which rocks). Sign up for the Charin newsletter on its website for details about how to make reservations online, cost, and more. Just FYI in case you were planning a big group dinner: Reservations will primarily be for parties of two; four-person tables will be available on a limited basis. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.

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## FOOD + DRINK

HIDDEN PLEASURES: MAGNOLIA DOGPATCH  
GUARDIAN PHOTO BY JESSICA CHRISTIAN



# Wizard of brews

BY STUART SCHUFFMAN,  
AKA BROKE-ASS STUART  
culture@sfbg.com

**THE WEEKNIGHTER** I was hanging out with Steve Jones. I'm pretty sure it was the first time just the two of us were kicking it, even though I'd known him for years and he'd been my editor at SFBG for at least six months. There was supposed to be some kind of Mixmaster Mike event at a loft in the Dogpatch, and when we arrived, there was nothing. So we did the next best thing. We got some drinks.

After chewing on some jerky and tipping back a tippie at Third Rail, one of us remembered that **Magnolia Dogpatch and Smokestack** (2505 Third St, SF. [www.magnoliapub.com](http://www.magnoliapub.com)) had recently opened nearby. And it was our job, nay, our duty to check it out.

Cruising down Third Street, me walking, Steve pushing his wild looking bike, we nearly passed Magnolia's front door. "Is it open?" Steve asked. The windows were covered in old newspapers and the exterior looked like some rundown factory.

"I think so," I replied. "I think I hear music." As I pulled the door open suddenly it was that scene in *The Wizard of Oz* where Dorothy steps into Technicolor, except instead of badass musical munchkins, Steve and I were greeted by the smell of barbecue and the clanking and thrumming of people drinking.

Now you are looking at Steve and me. Time has stopped outside on gritty Third Street and the golden light of the wondrous inner world of Magnolia illuminates our faces as we are frozen in wide-grinned delight. And boom! Time picks back up and we step inside. Steve looks at me, "I think we made the right choice."

"I'm gonna eat the fuck out of everything," I responded.

There's a trend that's getting tired in all of San Francisco's new bars and restaurants. You know it: reclaimed wood, exposed Edison bulbs, typewriters that, for fuck's sake, no one

will ever use. Magnolia is not like this. Yes it feels old-timey, but in a way that actually seems like it might be real. Housed in a former can factory, Magnolia looks like an indoor beer garden where the workers might have rushed to drink once the foreman blew the whistle. It harks back to the neighborhood's dilapidated past while enticing San Francisco's well heeled modernity. It's magnificent.

And it has beer. Lots of it. Magnolia — an offshoot of Magnolia Pub in the Haight — brews it in mega vats (this is not a technical term) on the premises, and it's really lovely. The beers have musical names like Cole Porter, or contain Grateful Dead references like New Speedway Bitter and Delilah Jones Rye. Oh yes, proprietor Dave McLean — I, too, am a fan of the Dead. And the food, good lord the food! Dennis Lee from Namu Gaji really did the thing this time calling it "non-denominational" BBQ, or so it says on Eater, because I'm reading that right now since I didn't take notes. I was eating BBQ and drinking beer, man, I couldn't take notes... I just wanna know what's behind the door that says "Dictating."

Steve and I stepped out of magical Magnolia-land and back onto dreary Third Street. He peddled off on his bike and I wandered over to catch the bus. I popped around the corner to take a piss before my long bus ride, and a girl rounded the corner and almost ran into me. She stopped, looked at my face, looked at my dick, then turned around and continued smoking a cigarette, with her back to me, while texting on her phone. The scene was made weirder by the fact that I was wearing a captain's hat and probably had BBQ sauce all over my face.

And that, my friends, is how you write a story about a bar. **SFBG**

*Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at [www.brokeassstuart.com](http://www.brokeassstuart.com)*





### WEDNESDAY/27

#### 🎧 MOUNT KIMBIE

Around the time dubstep started making its rounds with American artists and audiences in the late '00s, a host of Londoners were developing the style into something more experimental. Among the earliest practitioners of this

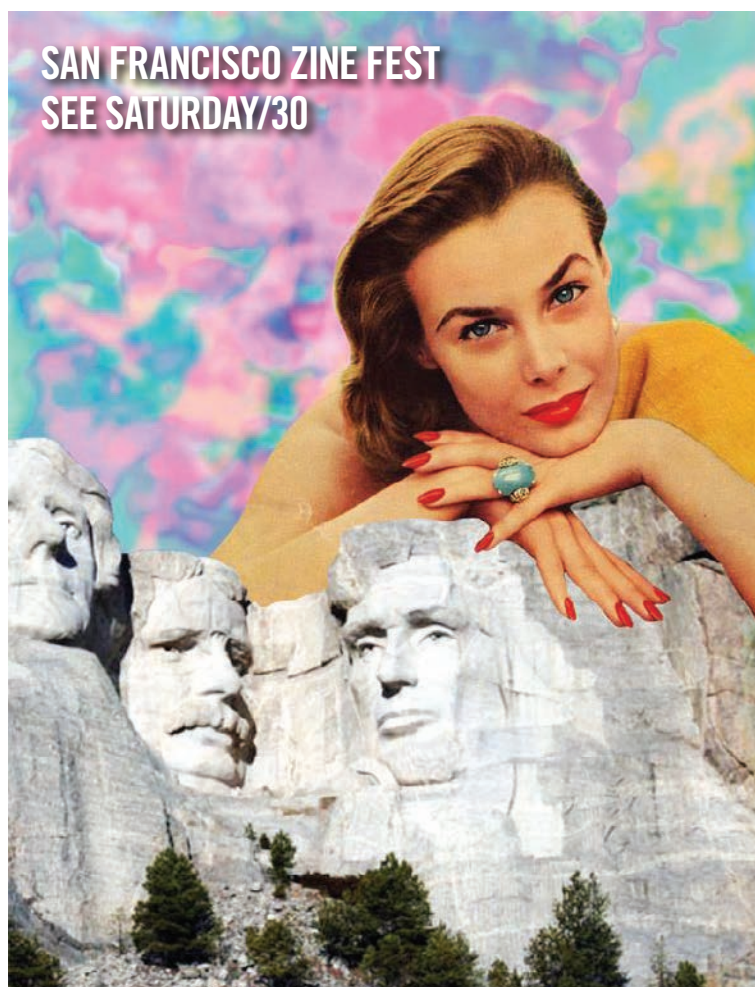


“post-dubstep” style was Mount Kimbie, which dropped its debut, *Crooks & Lovers*, in 2010 and unwittingly became one of the genre’s most influential practitioners. Though the duo may not skew as pop as its contemporary James Blake, Mount Kimbie has maintained a loyal following among electronic music fans, and it’s esteemed enough to have released its second album, *Cold Spring Fault Less Youth*, on the prestigious Warp label. Featuring guest vocals from London pop prodigy King Krule, *Cold Spring* only bolstered the duo’s reputation after its stripped-down sound had already made a mark on the mainstream. (Daniel Bromfield) 9pm, \$20

The Chapel  
777 Valencia, SF  
(415) 286-2334  
www.thechapelsf.com

#### 🎧 EL TERRIBLE

Not too many people have seen El Terrible yet. The band announced its arrival quietly at the start of



### SAN FRANCISCO ZINE FEST SEE SATURDAY/30

the year with the release of its eponymous debut EP, a murky four-track affair that evokes the guttural vocals of Joy Division and the intricate guitar sounds of My Bloody Valentine. While it may be a new band, the members of El Terrible are all journeymen of the SF music scene. Main writer and singer Terry Ashkinos was formerly the frontman of SXSW veteran Fake Your Own Death, while his live band, made up of locals Scott Eberhardt and Adrian McCullough, has also been on the scene for many years. Get ready to celebrate, as the group will be performing and dropping its new single at this show. Also playing are Rich Girls, the solo project from The Black’s singer Luisa Black, and Katelyn Sullivan’s acoustic Kitten Grenade, which has been performing all over the city and making quite a splash over the last few months. (David Kurlander) 8pm, \$5

Brick and Mortar Music Hall  
1710 Mission, SF  
(415) 800-8782  
www.brickandmortarmusic.com

### THURSDAY/28

#### 🎧 MIDNITES FOR MANIACS: POPEYE AND THE WIZ

This might appear to be an unlikely double bill of musicals, until you take a look at its stars: Robert



Altman’s mile-a-minute 1980 musical *Popeye* has the recently departed, greatly loved Robin Williams doing his manic thing in the title role, with Shelley Duvall at his side as Olive Oyl, in a performance that makes it hard to imagine any other (live-action) human taking the part on. *The Wiz* (1978) features another seemingly divinely-in-

spired talent gone before his time — a 20-year-old Michael Jackson as the Scarecrow to Diana Ross’s Harlem-dwelling Dorothy. Bonus: Richard Pryor as the Wiz. This could count as tearjerker programming, if each of these films wasn’t so likely to make you grin instead. (Emma Silvers)

7:20pm, \$12  
Castro Theatre  
429 Castro, SF  
(415) 621-6350  
www.castrotheatre.com

### FRIDAY/29

#### 🎧 MISSION OF BURMA

It’s been 33 years since Boston’s Mission of Burma unleashed its initial volley of sound, an EP and an album, *Vs.*, followed by more than 20 years of silence. While the band unleashed 70 minutes of recorded material before an unfortunate breakup spurred by singer



and guitarist Roger Miller’s worsening tinnitus, the group grew in stature for the next two decades. After an unexpected reunion in 2004, Mission of Burma released four additional critically-acclaimed albums. The most recent, 2012’s *Unsound*, is full of impossibly fast tempos, odd tape-loops, and complex rhythms — generally the band’s modus operandi, but even more amped up than ever before. Truly ageless and anything but a nostalgia act, the band hasn’t visited the West Coast in upwards of four years. This set should include both stuff from the ‘80s as well as newer albums, along with (if we’re lucky) a couple of delightfully dissonant Beatles covers the band’s been known to play on special occasions. (Kurlander) 7pm, \$20

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#### 🎧 DEV

If you listened to the radio at any point during 2010, you probably heard Dev’s uncanny-valley croon on Far East Movement’s reference-heavy single “Like A G6.” But she’s since surpassed the shadow of that song, releasing the equal-



ly prom-wrecking single “In The Dark.” With her processed vocals and lewd lyrics, Dev is often compared to Ke\$ha and her Parisian foil Uffie. However, Dev differentiates herself from those artists with a subdued, detached vocal style and a love of space-age, almost loungey production. Though she may or may not score another pop hit, she’s certainly not going anywhere — she released an excellent and surprisingly experimental EP with producer Nanosaur last month, and she’s currently prepping another EP, *Bittersweet July*, scheduled to drop Sept. 23. (Bromfield)

9pm, \$18  
The Mezzanine  
444 Jessie, SF  
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www.mezzaninesf.com

### SATURDAY/30

#### 🎧 SAN FRANCISCO ZINE FEST

Put down your iPhone, tablet, or other glowing device and stop thinking about zines in the past tense. DIY culture is thriving, and the San Francisco Zine Fest — which returns to Golden Gate Park this year — spotlights indie artists and writers, small presses, and the readers who love them. This year, there’ll be panels on “Race, Gender, and the Future of Zines” and “Creating Feminist Spaces in DIY Culture;” an “Intro to Silkscreen” workshop; and a rather impressive slate of exhibitors and special guests, including Ryan Sands (Youth in Decline), Tomas Moniz

CONTINUES ON PAGE 18 >>



## SATURDAY/30

CONT>>

(RAD DAD), and illustrator-cartoonist Hellen Jo. (Cheryl Eddy)

Today, 11am-5pm; Sun/31, 11am-4pm, free

SF County Fair Building

1199 Ninth Ave, SF

www.szfzinefest.org

## ④ SF SHAKESPEARE FESTIVAL'S *THE TAMING OF THE SHREW*

Shakespeare's *The Taming of the Shrew* has always been one of his most controversial plays, both for its rampant misogyny and its unique framing device — the protagonist, Petruchio, performs the entire play as a diversion for a drunk. The production he puts on is a retelling of the courtship of his wife, Katherine, the “shrew” in question, whom he eventually manipulates into being a devoted wife. Despite its turbulent reputation, the play is frenetic and funny, replete with sexy (and yes, particularly sexist) banter and a series of subplots involving winning women through feats of athletic and mental strength. The San Francisco Shakespeare Festival presents the play in its original setting, Renaissance-era Padua, and promises to play up the physical comedy, costumes, and clowns that punctuate faithful versions of the text. Cross your fingers that the weather is sunny, bring a picnic blanket, and enjoy the Presidio and the brilliance of the Bard. (Kurlander)

Through Sun/14

2pm, free

Presidio Lawn

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(415) 558-0888

www.sfshakes.org



## SUNDAY/31

### 🎧 POOKIE & THE POODLEZ

I saw Pookie open this year's Burger Boogaloo with a toothbrush still in



his mouth; the story was that he'd overslept for his slot but luckily lived close enough to Oakland's Mosswood Park to drive over in 15 minutes.

Though I have no idea whether or not there's any truth to this story, it's a neat anecdotal summary of Pookie & the Poodlez's aesthetic — sloppy yet endearing in an almost teen-idol way. Pookie's pinched, nasal voice isn't that far removed from that of Seth “Hunx” Bogart, with whom he has a degree of separation through performing with Bogart's old flame Nobunny. But Pookie is weirder, more stoned, more affable, and less concerned with performance or with subverting pop tropes than he is with banging out minute-and-a-half pop-punk songs with little pretense or pretention. (Bromfield)

8:30pm, \$7

Hemlock Tavern

1131 Polk, SF

(415) 923-0923

www.hemlocktavern.com

## 🌿 OAKLAND PRIDE PARADE AND FESTIVAL

San Francisco may get all the glory, but Oakland's where Sheila E.'s from, and that, friends,



is why Oakland's annual pride celebration gets the drum queen as a headliner and celebrity grand marshal. The festival, which will take over downtown Oakland until 7pm, features three stages with a stacked

bill full of live music, a children's area, a senior area, and a “wedding pavilion” where couples will be able to tie the knot — there's a story for the grandkids. And of course, food, booze, and all your favorite LGBT organizations will be out in style. Worth the BART trip? And how.

Parade starts at 10:30am, festival 11am-7pm, \$10

Parade: Broadway & 14th St; festival: Broadway & 20th St, Oakl.

(510) 545-6251

www.oaklandpride.org

## MONDAY/1

### 🌿 THE 12TH ANNUAL COWGIRLPALOOZA

Dust off your best boots and work up an appetite for hooch, because this party on the Mission's sunniest patio — that's El Rio's — will have you cuttin' a rug to the best country crooners the Bay Area has to offer, including the Patsychords (a Patsy Cline tribute band), Veltetta, Jessica Rose, and more. Enthusiastically encouraged: boots, checkered shirts, creative belt buckles, lassos, getting there early. This annual shindig, thrown by the bar's beloved, long-time sound guy Frank Gallagher, fills up in less time than it'd take you to watch *City Slickers* again. (Silvers)

4pm, \$10

El Rio

3158 Mission, SF

(415) 282-3325

www.elriosf.com

## TUESDAY/2

### 🕒 GINA ARNOLD

Bloomsbury's 33 1/3 series of com-

pact volumes examining popular albums offers a range of both musical styles (Dusty Springfield, ABBA, Jethro Tull, DJ Shadow, Sonic



Youth, Van Dyke Parks, Guns N' Roses, Celine Dion) and authors (John Darnielle, holding forth on Black Sabbath). The

96th entry comes from veteran rock journalist and recent Stanford PhD Gina Arnold, whose take on Liz Phair's 1993 grunge-grrl thesis *Exile in Guyville* offers what the New York Times calls “the most curious” entry in the 33 1/3 canon, taking a “free-form” approach rather than simply combing through each of Phair's lo-fi anthems. Seems kinda perfect, considering Phair's own unconventional music-biz approach — plus, any excuse to revisit “Fuck and Run” is always welcome. (Eddy)

7:30pm, free

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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.







# Infinite loop

With a new record and a new generation of fans, Oakland's Souls of Mischief take it back to the old school

BY EMMA SILVERS

esilvers@sfbg.com

**LEFT OF THE DIAL / FALL ARTS** If you are a fan of hip-hop, you likely already know that 1993 was a very special year.

Call it coincidence, call it fate, call it a combination of social, economic, and political factors projected through the kaleidoscopic lens of American pop culture and write your thesis about it (you wouldn't be the first). But something in the air in 1993 coalesced into a weather system of seminal albums from the best of the best: Tupac, Queen Latifah, Snoop Dogg, A Tribe Called Quest, Wu-Tang, De La Soul.

In Oakland, E-40 made his solo debut. Too \$hort's new album hit the top of the R&B/hip-hop charts. The Coup was selling records by rapping about the *Communist Manifesto*. And then there was Souls of Mischief.

Fresh out of Skyline High School, the sound of the four-piece's debut was something else altogether: Over obscure jazz and funk samples, Souls of Mischief traded flows about weed, street violence, girls, teenage boredom — so no, not entirely unique in subject matter. But there was a sweet subtlety to the delivery, a charismatic, self-aware almost-wink to their bravado. These were Bay Area kids talking about how it felt to be Bay Area kids at that time, with a mission statement that charted a modest path for the future: *This is how we chill/ from '93 'til...*

As of this writing, it's been 20 years and 11 months since '93 *Til Infinity* helped put the Bay on the hip-hop map. A lot's changed, to put it lightly. The Internet happened, and the Internet's effect on the music industry. The consolidation of thousands of smaller, regionally influenced media channels into a few giant, similar-sounding ones.

And then there are things that haven't changed. Twenty years and 11 months since that record first pro-



pelled them into the national spotlight, the four high school buddies who make up Souls of Mischief — that's A-Plus, Opio, Phesto, and Tajai — are slouched on couches in their clubhouse in East Oakland on a warm Wednesday evening, ribbing each other about joint-rolling technique.

The Hiero compound, as the converted two-story warehouse is known, serves as the physical center of Hieroglyphics, the close-knit hip-hop collective/umbrella record label that's home to rappers Del the Funkie Homosapien, Casual, and Pep Love, DJ Toure and producer Domino, in addition to Souls of Mischief. The exterior walls are covered with a mural done by teenagers in the neighborhood (it'd be tagged up by now, but everyone knows it's Hiero so they leave it alone). Inside, the ground floor contains recording studios — Pep Love is working in one right now — and a big room that can be set up for video shoots. Upstairs, more recording space, a room with wall-to-wall shelves of vinyl, a mini-kitchen, an office.

A-Plus's teenage son is here at the moment, recording something of his own. Stickers bearing the three-eyed Hiero logo adorn nearly every surface. An incoming mail pile is marked with a Post-it. Items on a nearby bookshelf: a stuffed alligator toy, Swisher blunt wraps. In one corner, a whiteboard reads "HIEROGLYPHICS CREW NEXT PROJECTS," with members' names down the left-hand side and updates about their records; as an afterthought: "THE PURPOSE OF THIS BOARD IS COORDINATED MARKETING STRATEGY." In another corner, a chart titled "Capitalism Is a Pyramid Scheme."

In the two-plus decades since that momentous year, the members of Souls of Mischief have had kids. Hieroglyphics went from young upstart crew to real business venture to respected veterans of the hip-hop world who still sell out amphitheaters (as they found out on their 20th anniversary tour last year). There are special edition box-sets of their 20th anniversary reissue waiting for autographs downstairs before being shipped. In two weeks, Souls of Mischief will be the centerpiece of the third annual Hiero Day on Monday, Sept. 1 (Labor Day), a free, all-ages music festival/block party in downtown Oakland that gets bigger every year — and it's not just about the music. But more on that later.

What the guys have been consumed by for a year makes its debut a few days earlier. On Aug. 26, Souls of Mischief will drop their sixth studio album, *There Is Only Now*, the group's first full-length since 2009.

A richly orchestrated concept album set in 1994, based loosely on real events from the year following their breakout album (when they were dealing with newfound fame, as Oakland dealt with an increase in gun violence), the record serves as both a bookend to '93 *Til Infinity* and as completely fresh territory. For one, it's Souls of Mischief's first collaboration with the LA-based producer of the moment, Adrian Younge (Jay Z, Delfonics, Ghostface Killah), who's using the album to launch his new vinyl-centric label, Linear Labs.

"The name *There Is Only Now* comes in part from Buddhism, the idea of focusing on the moment and being present. But it's also a period

piece with a twist — it touches on issues that are still going on now: Street violence, love, drugs, the music business. It's a universal story," says Tajai, after ambling in, the last of the four, asking who has rolling papers. (He's just come from a panel at UC Berkeley's architecture school, where he was judging undergraduates' projects, he says, by way of explanation about his preppy sweater. He's enrolled in the master's program there.)

Fittingly, the record is a study in contrasts. Its guest stars are folks you might have heard of — Snoop Dogg, Busta Rhymes — but in roles we're not really used to. The story, which follows the crew on an adventure through Oakland after Tajai is kidnapped, is punctuated by interludes from A Tribe Called Quest's DJ Ali Shaheed Muhammed as an animated radio DJ, narrating and addressing Oakland from a fictional radio station, K-NOW.

Even more appropriately: The record, which clocks in at a packed-feeling 40 minutes long, sounds slick as anything — and was created without the use of a single sample or computer. At 35, Younge is known for using only live instrumentation (most of it performed himself), and the resulting beats and backing tracks draw heavily from classic '60s and '70s soul; his affinity for the Blaxploitation era of cinema and experience scoring films lends an extra layer of cinematic feeling to the record's narrative.

Maybe most importantly, Souls of Mischief sound like they're having a damn good time.

"The fact that it was all analog took it back to the beginning for us," adds Phesto, noting that in the high



school days of Souls of Mischief, they wrote songs using three-way calling. "We've been messing with live instrumentation from the beginning. But with the storyline, [Younge] writing it like a score, and us being lyricists for that score — I think he brought out something in us that no other producer has."

There's a base level of social consciousness that Hiero fans will know to expect. During one radio interlude that prefaces the song "Ghetto Superhero," callers into K-NOW voice concerns about violence in Oakland in a way that, unfortunately, is still highly relevant. (Ali Shaheed Muhammed, with an audible smile: "It's almost like we need some kind of *superhero*...").

But it's never been the goal to hit listeners over the head with social commentary, says A-plus. If they were going to tackle something like gentrification in Oakland, they'd do it for real, "and it'd be an 18-hour song."

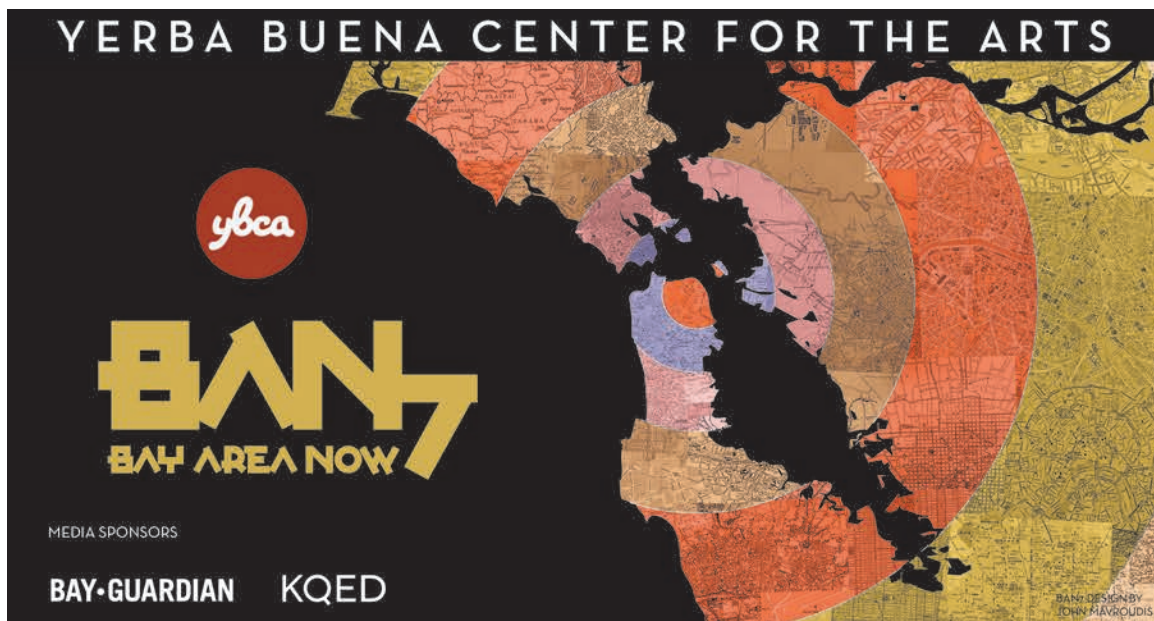
Besides, adds Tajai, "We're older rappers. When we preach, it comes off preachy."

Which is not to say that they're reluctant to get political. Ask, for example, what they make of current trends in mainstream, commercial rap (and what seems like the chasm between that and the independent hip-hop that's always bubbling just underground), and you will hear some opinions about materialism. Particularly, say, if A-Plus and Phesto had to leave an hour ago, and the light outside is waning from the pink East Oakland sky, and Tajai and Opio have smoked a good amount of weed over the last 90 minutes.

"Music is always a reflection of

CONTINUES ON PAGE 20 >>





THIS WEEK



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## MUSIC LEFT OF THE DIAL

### INFINITE LOOP

CONT>>

society, and rap is like a 40-year-old man. That motherfucker has kids and a 401k. That's how it's acting," says Tajai. "It doesn't have the idealism it used to. It's about 'get paper.' And you're hearing kids saying that."

"I think you can talk about money and still be a real person and have some style and finesse — I always liked Run-D.M.C. with the big chain and whatever, that's part of hip-hop," offers Opio. "I don't think standing in front of the car is horrible in and of itself. But when every single thing is that..."

"The problem is not the subject matter, it's that access to shit that *isn't* that isn't equal. It's always the lowest common denominator, scraping the bottom of the barrel," says Tajai. "I'll hear something these days that's like — is this a parody? I can't even tell if it's a joke. And then it takes off!"

Opio: "That's just advertising dollars. People are investing in that because it makes money."

Tajai: "I'm not mad at that. I'm mad that the dollars that do come in don't go toward building new power structures. Look, the materialism is across the board. 'In God we trust' is on the dollar. We're a materialist, capitalist society that's driven by consuming. We are the mall. We're not even the manufacturer or the farm, America is just the mall, and we're being fed these images that make us wanna go to the mall all the time. My thing is I just want there to be some kind of reinvestment. Like cool, make a million dollars, but then have 40 percent of it go to literacy programs. Because then at the very least, people will understand that you're a human who thinks, and not just this caricature of a rapper you're selling to everybody."

And now is maybe when we talk about Hiero Day.

The thing about Hieroglyphics, most fans will tell you, is that Hieroglyphics has never quite gotten its due. Souls of Mischief were notoriously underpromoted by Jive following their debut; as violence in Oakland increased in the '90s, the city put an actual moratorium on hip-hop shows for a while. Ask hip-hop historian Davey D about it. There was literally no place in Oakland for rappers to get on a stage.

When Hieroglyphics threw the first Hiero Day in 2012 — prompted by a Facebook fan who wrote online that, in honor of '93 *Til Infinity*, he wanted to introduce as many people as possible to Hieroglyphics on 9/3, Sept. 3 — something shifted. A roster of the Bay Area's hip-hop

stars came out and played a free show in the streets that weekend, and roughly 10,000 people showed up. In 2013, it grew bigger, gaining sponsors, with Mayor Jean Quan naming it an official city holiday and referring to Hieroglyphics as a "bright spot" for Oakland.

This was a big change in tone from a city that hadn't formally done much to support hip-hop for 20 years.

But Souls of Mischief aren't looking for a medal. They're looking at fundraising models like Farm Aid. They want to be able to give away houses after Hiero Day. They talk all the time, they say, about buying a farm and building a commercial kitchen where Oakland kids can learn about agriculture and cooking, learn farm-to-table techniques.

"As far as hip-hop moving forward, my thing is that hip-hop used to give us what we needed intellectually. And if we can't feed people with it that way anymore, let's feed them physically," says Tajai. "You throw a weekend festival with 200,000 people, it should be an imperative to then go 'Where is this money going?' or 'We're gonna create this farm or this school.'"

"That's the whole point of Hiero Day," he continues. "Use music to bring people together, bring people to local businesses, and then pool our resources and invest in the community so there's lasting effects beyond just a party."

"That's one of the most powerful tools for young people," says Opio. "It's 'OK, we're partying, this is fun,' and then you realize you can come together and do more than just party. You've seen the effects of that in the '60s. That leads to revolutions."

There are 15-year-olds becoming adults knowing only this version of Souls of Mischief. There's a whole subset of fans who born in '93, in particular, who take Souls of Mischief lyrics straight to the chest. What will "old school" mean to their kids? Think for a second on the difference between *infinity* and *there is only now*.

"We're talking about how to turn hip-hop into a generator of what it used to generate for us," says Tajai. "I mean, we're here today because of rap music. Not dead, not strung out, because of rap music. As much as because of our parents, our homies, whatever. So we gotta give something back."

"Oh, right, and buy the record," he adds. A half-hearted laugh. "We are the worst fucking promoters." **SFBG**

### SOULS OF MISCHIEF PLAY HIERO DAY

(alongside Zion I and some 28 other artists) Monday, Sept. 1, at the Linden Street Brewery Stage, 95 Linden, Oakl. More info: [www.hieroday.com](http://www.hieroday.com)



# A show a day

**FALL ARTS** What's going on in Bay Area music these next three months? Glad you asked. Here's your agenda from Labor Day through Thanksgiving, with highlights from our favorite fall festivals. (Emma Silvers)

**Aug. 27** Terry Malts *Brick and Mortar*, SF. [www.brickandmortarmusic.com](http://www.brickandmortarmusic.com)  
**Aug. 28** Black Cobra Vipers with French Cassettes *The Chapel*, SF. [www.thechapelsf.com](http://www.thechapelsf.com)  
**Aug. 29** Blind Willies *Viracocha*, SF. [www.viracochasf.com](http://www.viracochasf.com)  
**Aug. 30** Mistah F.A.B. *Slim's*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Aug. 31** LIVE 105's Punk Rock Picnic with The Offspring, Bad Religion (pictured), Pennywise, and more. *Shoreline Amphitheatre, Mountain View*. [www.theshorelineamphitheatre.com](http://www.theshorelineamphitheatre.com)

Are you a late-thirties/early-forties punk rock guy or gal who can't agree on much of anything with your 13-year-old these days? Doesn't get much better than this lineup. Bonus points for screaming along to all the swearing on The Offspring's "Bad Habit."



**Sept. 1** Hiero Day *Downtown Oakland*, [www.hieroday.com](http://www.hieroday.com)  
**Sept. 2** Ghost & Gale *Brick and Mortar*, SF. [www.brickandmortarmusic.com](http://www.brickandmortarmusic.com)  
**Sept. 3** Joey Cape *Three Parkside*, SF. [www.threeparkside.com](http://www.threeparkside.com)  
**Sept. 4** Carletta Sue Kay *Hemlock Tavern*, SF. [www.hemlocktavern.com](http://www.hemlocktavern.com)

With a range of heavy hitters — from B. Hamilton and Bill Baird (pictured) to Whiskerman — this is a showcase of the fertile ground that is Oakland's indie rock scene right now, most with door prices you're not likely to see from these bands again.



**Sept. 4-13** Mission Creek Oakland Music & Arts Festival. *Venues throughout Oakland*. [www.mcofest.org](http://www.mcofest.org)  
**Sept. 5** Sam Chase with Rin Tin Tiger *Uptown*, Oakl. [www.uptownnightclub.com](http://www.uptownnightclub.com)  
**Sept. 6** Bart Davenport, Foxtails Brigade, more *Block Party*, downtown Oakland, [www.mcofest.org](http://www.mcofest.org)  
**Sept. 7** Coheed and Cambria, *Fox Theater*, Oakl. [www.thefoxoakland.com](http://www.thefoxoakland.com)  
**Sept. 8** The Rentals *Slim's*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Sept. 9** Wild Eyes *Knockout*, SF. [www.theknockoutsf.com](http://www.theknockoutsf.com)  
**Sept. 10** Kyrsten Bean *New Parish*, Oakl., [www.thenewparish.com](http://www.thenewparish.com)  
**Sept. 11** Sonny & The Sunsets *Eagle Tavern*, SF. [www.sf-eagle.com](http://www.sf-eagle.com)

**Sept. 11-14** Downtown Berkeley MusicFest. *Venues all over Berkeley*. [www.downtownberkeleymusicfest.org](http://www.downtownberkeleymusicfest.org)  
**Sept. 12-14**, 15th Annual Electronic Music Festival *Brava Theater Center*, SF. [www.sfemf.org](http://www.sfemf.org)  
**Sept. 13** The Breeders *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Sept. 13-14** Forever Never Land, "California's only 21+ music festival," *Avila Beach Golf Resort*, [www.foreverneverland.us](http://www.foreverneverland.us)  
**Sept. 15** Vulfpeck *Brick and Mortar*, SF. [www.brickandmortar.com](http://www.brickandmortar.com)  
**Sept. 16** Lil Dicky *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Sept. 17** Anais Mitchell *The Chapel*, SF. [www.thechapelsf.com](http://www.thechapelsf.com)  
**Sept. 18** Silent Comedy and Strange Vine *Bottom of the Hill*, SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)

**Sept. 19** Blake Mills, *The Chapel*, SF. [www.thechapelsf.com](http://www.thechapelsf.com)  
**Sept. 20** Old Crow Medicine Show *The Masonic*, SF. [www.masonicauditorium.com](http://www.masonicauditorium.com)  
**Sept. 20-21** Berkeley World Music Festival *All over Berkeley*, [www.berkeleyworldmusic.org](http://www.berkeleyworldmusic.org)  
**Sept. 20-21** Russian River Jazz & Blues Festival, with Larry Graham & Graham Central Station, more. [www.russianriverfestivals.com](http://www.russianriverfestivals.com)  
**Sept. 21** Oakland Music Festival with The Coup, Kev Choice, more *Downtown Oakland*, [www.oaklandmusicfestival.com](http://www.oaklandmusicfestival.com)  
**Sept. 22** La Roux *Fox Theater*, Oakl. [www.thefoxoakland.com](http://www.thefoxoakland.com)  
**Sept. 23** Cello Joe *The Chapel Bar*, SF. [www.thechapelsf.com](http://www.thechapelsf.com)  
**Sept. 24** Skeletonwitch, Black Anvil *DNA Lounge*, SF. [www.dnalounge.com](http://www.dnalounge.com)  
**Sept. 25-28** Philip Glass' Days and Nights Festival *Henry Miller Memorial Library, Big Sur; Sunset Cultural Center, Carmel-by-the-Sea*, [www.daysandnightsfestival.com](http://www.daysandnightsfestival.com)  
**Sept. 26** Bob Mould *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Sept. 27** Wu-Tang Clan *Warfield*, SF. [www.thewarfieldtheatre.com](http://www.thewarfieldtheatre.com)  
**Sept. 27** Redwood City Sala Festival *Courthouse Square, Redwood City*, [www.redwoodcity.org](http://www.redwoodcity.org)  
**Sept. 28** Sam Smith *Fox Theater*, Oakl. [www.thefoxoakland.com](http://www.thefoxoakland.com)  
**Sept. 29** Motown on Mondays *Legionnaire Saloon, Oakl.* [www.legionnairesaloon.com](http://www.legionnairesaloon.com)  
**Sept. 30** Pixies *The Masonic*, SF. [www.masonicauditorium.com](http://www.masonicauditorium.com)  
**Oct. 1** Rhymesayers presents Brother Ali, Bambu *Bottom of the Hill*, SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)  
**Oct. 2** Lorde *Greek Theatre*, Berk. [www.thegreektheatreberkeley.com](http://www.thegreektheatreberkeley.com)  
**Oct. 3-5** Berkeley Hawaiian Music Festival *Freight and Salvage, Berkl.* [www.thefreight.org](http://www.thefreight.org)  
**Oct 3-5** TBD Festival *Riverfront, West Sacramento*. [www.tbdfest.com](http://www.tbdfest.com)



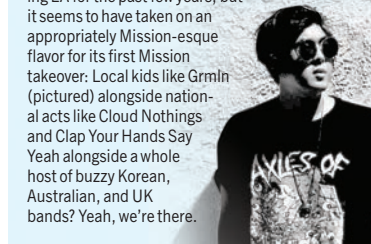
**Oct. 3-5** Hardly Strictly Bluegrass *Golden Gate Park*, SF. [www.hardlystrictlybluegrass.com](http://www.hardlystrictlybluegrass.com)  
**Oct. 4** Cibo Matto *The Chapel*, SF. [www.thechapelsf.com](http://www.thechapelsf.com)  
**Oct. 5** Bombay Bicycle Club *Warfield*, SF. [www.thewarfieldtheatre.com](http://www.thewarfieldtheatre.com)  
**Oct. 6** The War on Drugs with Cass McCombs *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Oct. 7** Thurston Moore *Great American Music Hall*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Oct. 8** The King Khan & BBQ Show *Great American Music Hall*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Oct. 9** Imelda May *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Oct. 10** Too Short *Shoreline Amphitheatre, Mountain View*. [www.shorelineamphitheatre.com](http://www.shorelineamphitheatre.com)

A range of bluesy, folky, dancey bands from all over the Bay — especially recommended: the First Person Singular presentation of Beck's Song Reader Sept. 11 and The Parmesans (pictured) at Jupiter Sept. 14.



**Oct. 11** Pomplamoose *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Oct. 12** Jack Beats *Mezzanine*, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com)  
**Oct. 13** Mutual Benefit *Independent*, [www.theindependentsf.com](http://www.theindependentsf.com)  
**Oct. 14-15** Culture Collide. *Up and down Valencia in the Mission, with multiple stages including the Elbo Room*. [www.culturecollide.com](http://www.culturecollide.com)

This new-to-the-Bay-Area party has been rocking LA for the past few years, but it seems to have taken on an appropriately Mission-esque flavor for its first Mission takeover: Local kids like Grmln (pictured) alongside national acts like Cloud Nothings and Clap Your Hands Say Yeah alongside a whole host of buzzy Korean, Australian, and UK bands? Yeah, we're there.



**Oct. 15** Of Montreal *Great American Music Hall*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Oct. 16** Russian Red *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Oct. 17** Pup *Brick and Mortar Music Hall*, [www.brickandmortarmusicall.com](http://www.brickandmortarmusicall.com)  
**Oct. 18-19** Treasure Island Music Festival  
**Oct. 20** Kimbra *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Oct. 21** Melvins *Great American Music Hall*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Oct. 22** Kat Edmonson *Great American Music Hall*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Oct. 23** The Blank Tapes *Brick and Mortar Music Hall*, [www.brickandmortarmusicall.com](http://www.brickandmortarmusicall.com)  
**Oct. 24** Foxygen *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Oct. 25** Titan Ups and Carletta Sue Kay *DNA Lounge*, SF. [www.dnalounge.com](http://www.dnalounge.com)  
**Oct. 26** Bridget Everett *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Oct. 27** Warpaint *Regency Ballroom*, SF. [www.theregencyballroom.com](http://www.theregencyballroom.com)  
**Oct. 28** Broken Bells *The Masonic*, SF. [www.masonicauditorium.com](http://www.masonicauditorium.com)  
**Oct. 29** King Tuff *Great American Music Hall*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Oct. 30** Tycho *Fox Theater*, Oakl. [www.thefoxoakland.com](http://www.thefoxoakland.com)  
**Oct. 31** LIVE 105's Spookfest with Chromeo, Alesso, more *Oracle Arena, Oakl.*, [www.live105.cbslocal.com](http://www.live105.cbslocal.com)  
**Nov. 1** Stone Foxes with Strange Vine *The Chapel*, SF. [www.thechapelsf.com](http://www.thechapelsf.com)  
**Nov. 2** Citizen Cope *Catalyst*, Santa Cruz. [www.catalystclub.com](http://www.catalystclub.com)  
**Nov. 3** The Black Keys *Oracle Arena, Oakl.*, [www.coliseum.com](http://www.coliseum.com)  
**Nov. 4** Frankie Rose with Cold Beat *Bottom of the Hill*, SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)  
**Nov. 5** Finch, Maps & Atlases *Slim's*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Nov. 6** Bleachers *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Nov. 7** Slowdive *Warfield*, SF. [www.thewarfieldtheatre.com](http://www.thewarfieldtheatre.com)  
**Nov. 8** Shovels & Rope *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Nov. 9** Mirah *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Nov. 10** Psychedelic Furs, Lemonheads *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Nov. 11** Mac DeMarco *Fillmore*, SF. [www.thefillmore.com](http://www.thefillmore.com)  
**Nov. 12** Shakey Graves *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Nov. 13** Generationals *The Chapel*, SF. [www.thechapelsf.com](http://www.thechapelsf.com)  
**Nov. 14** Deltron 3030 *Catalyst*, Santa Cruz. [www.catalystclub.com](http://www.catalystclub.com)  
**Nov. 15** J. Mascis *Independent*, SF. [www.theindependentsf.com](http://www.theindependentsf.com)  
**Nov. 16** Hot Water Music *Slim's*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Nov. 17** Culture Club *Fox Theater*, Oakl. [www.thefoxoakland.com](http://www.thefoxoakland.com)  
**Nov. 18** The 1975 *The Masonic*, SF. [www.masonicauditorium.com](http://www.masonicauditorium.com)  
**Nov. 19** Har Mar Superstar *Bottom of the Hill*, SF. [www.bottomofthehill.com](http://www.bottomofthehill.com)  
**Nov. 20** Minus the Bear *Slim's*, SF. [www.slimspresents.com](http://www.slimspresents.com)  
**Nov. 21** Seu Jorge *Bimbo's 365 Club*, SF. [www.bimbos365club.com](http://www.bimbos365club.com)  
**Nov. 22** Peanut Butter Wolf *Brick and Mortar Music Hall*, [www.brickandmortarmusicall.com](http://www.brickandmortarmusicall.com)  
**Nov. 23** Lucero *Slim's*, SF. [www.slimspresents.com](http://www.slimspresents.com) **SFBG**

## FRIDAY NIGHTS AT THE de Young GOLDEN GATE PARK



# Are you free Friday night? We are.

**August 29 • 6–8:30 PM**

Tonight is the perfect night to see the de Young's special exhibition *Modernism from the National Gallery of Art* while enjoying live music by the Broken Shadows Family Band. This Oakland-based group is an all-star cast of musicians from divergent backgrounds whose music blends Western European, classical Arabic, Slavic choral, and Americana music as well as sounds from Macedonia and Ethiopia, classic jazz, and R&B.

- Closing Reception: *Traced Memories*, by Artist-in-Residence Adela Akers
- Mixed-media art-making stations

Fees apply for permanent collection and special exhibition galleries, dining, and cocktails.

[deyoungmuseum.org/fridays](http://deyoungmuseum.org/fridays)  
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Broken Shadows Family Band. Photo by Myles Boisen



UPCOMING SHOWS AT  
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WED. 8/27 - \$20 - DOORS 8, SHOW 9  
DJ DIALS PRESENTS  
MOUNT KIMBIE DJ SET

THU. 8/28 - \$12 - DOORS 8, SHOW 9  
AUGUST RESIDENCY  
BLACK COBRA VIPERS / FRENCH CASSETTES / FLAGSHIP

FRI. 8/29 - \$16 ADV / \$18 DOOR - DOORS 8, SHOW 9  
AN EVENING WITH  
PETTY THEFT - SAN FRANCISCO TRIBUTE  
TO TOM PETTY AND THE HEARTBREAKERS

SAT. 8/30 - \$16 ADV / \$18 DOOR - DOORS 8, SHOW 9  
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JIMBO TROUT

WED. 9/3 - FREE IN CHAPEL BAR - MUSIC STARTS AT 8  
BFF.fm BIRTHDAY BASH  
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TRAINWRECK RIDERS / LEE GALLAGHER AND THE HALLELUJAH  
DJ DUTCH CRUNCH / VISUALS BY MAD ALCHEMY

FRI. 9/5 - \$17 ADV / \$20 DOOR - DOORS 8, SHOW 9  
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SAT. 9/6 - \$15 - DOORS 8, SHOW 9  
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WED. AUG. 27 - DOORS 7 / SHOW 8 - \$26 ADV. / \$26 DOOR

THE PRESIDENTS OF THE UNITED STATES OF AMERICA  
JULY TALK

FRI. AUG. 29 - DOORS 8 / SHOW 9 - \$17 ADV. / \$20 DOOR

WHIPLASH · SINNERS · MUDFACE

SAT. AUG. 30 - DOORS 8 / SHOW 9 - \$20 ADV. / \$20 DOOR

MISTAH F.A.B.  
ERK THA JERK · J. STALIN

FRI. SEP. 5 - DOORS 7 / SHOW 8 - \$17 ADV. / \$20 DOOR

SENSES FAIL: LET IT ENFOLD YOU YOUR  
NO BRAGGING RIGHTS · KNUCKLE PUCK · TO THE WIND

SAT. SEP. 6 - DOORS 8:30 / SHOW 9 - \$16 ADV. / \$20 DOOR

@HYPHY415 & @INSAIN415 PRESENT  
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FRI. SEP. 12 - DOORS 8 / SHOW 9 - \$13 ADV. / \$13 DOOR

PLANET BOOTY · GHOST & THE CITY

MON. SEP. 8 - DOORS 7 / SHOW 8 - \$20 ADV. / \$20 DOOR

THE RENTALS  
OZMA

WED. SEP. 10 - DOORS 7 / SHOW 8 - \$16 ADV. / \$16 DOOR

TREVOR HALL  
MIKE LOVE

THUR. SEP. 11 - DOORS 7:30 / SHOW 8:30 - \$14 ADV. / \$14 DOOR

LOVING CUP PRESENTS  
FEROCIOUS FEW  
GO BY OCEAN · ASH REITER

FRI. SEP. 12 - DOORS 8 / SHOW 9 - \$13 ADV. / \$13 DOOR

PLANET BOOTY · GHOST & THE CITY

FRI. SEP. 5 - DOORS 7 / SHOW 8 - \$17 ADV. / \$20 DOOR

JASON BECKER: NOT DEAD YET 3  
RICHIE KOTZEN · MICHAEL LEE FIRKINS  
BEN WOODS PLUS SPECIAL GUESTS  
SPIRALARMS · STEVE HUNTER

THUR. SEP. 4 - DOORS 7 / SHOW 8 - \$17 ADV. / \$19 DOOR

SHINY TOY GUNS  
NO · THE FRAIL

FRI. SEP. 5 - DOORS 7 / SHOW 8 - \$15 ADV. / \$15 DOOR

THE PONIES / LUCE  
NEW AMERICAN FARMERS  
MELISSA PHILLIPS & JAMES DEPRATO

SAT. SEP. 6 - DOORS 8 / SHOW 9 - \$15 ADV. / \$15 DOOR

DANNY CLICK & THE HELL YEAHS  
SAN GERONIMO  
JESSIE BRIDGES

FRI. SEP. 12 - DOORS 8 / SHOW 9 - \$21 ADV. / \$21 DOOR

OWEN PALLETT  
AVI BUFFALO · FOXES IN FICTION

SAT. SEP. 13 - DOORS 7 / SHOW 8 - \$28 ADV. / \$32 DOOR

SEATED SHOW  
AN EVENING WITH  
GREG BROWN

WED. SEP. 17 - DOORS 7 / SHOW 8 - \$19 ADV. / \$19 DOOR

AN EVENING WITH  
CLOUD CULT

THUR. SEP. 18 - DOORS 7 / SHOW 8 - \$21 ADV. / \$26 COOR / \$36 M&G

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MUSIC NIGHTLIFE

VISUALIZE WHIRLED FEET:  
SEVEN DAVIS JR PLAYS SEPT. 13.

Fall  
on the  
floor

BY MARKE B.  
marke@sfbg.com

**SUPER EGO / FALL ARTS** This feisty discombobulation of a night-life column turns 10 in October (old!) — to celebrate, here's a wee selection of premium upcoming blackouts and future glitter emergencies. Never look back, never look down!

**KATEY RED**  
Fierce transgender MC is the mother of the New Orleans sissy bounce movement: She'll make your jeans quake.  
Sat/30, 9pm, \$10. Uptown Nightclub, 1928 Telegraph, Oakl. [www.facebook.com/swaggerlikeussf](#)

**TODD TERRY**  
Last week, Norwegian worshipper Todd Terje; this week, the real thing — New York house immortal Terry (with fellow classic Frankie Feliciano) schools a Mighty crowd.  
Sat/30, 10pm-4am, \$15 advance. Mighty, 119 Utah, SF. [www.mighty119.com](#)

**DUB MISSION 18-YEAR ANNIVERSARY**  
The fantastically deep weekly dub party turns 18 with a floor-rumbling cast of all-stars: J Boogie's Dubtronic Science, Maneesh the Twister, Vinnie Esparza, DJ Sep, and more.  
Sun/31, 9pm, \$8-\$11. Elbo Room, 647 Valencia, SF. [www.dubmission.com](#)

**SEVEN DAVIS JR**  
The most buzzed-about cat on the techno-funk scene flies up from LA to blow our minds. Bring some smoke.  
Sept. 13, 10pm-3am, \$10-\$20. Public Works, 161 Erie, SF. [www.publicsf.com](#)

**DIRTYBIRD BBQ**  
The whole infamous dirtybird crew — Claude VonStroke, Justin Martin, Christian Martin, Worthy, & J.Philip — reunites to roast your bird (with bass!) on

Treasure Island.  
Sept. 14, noon-8pm, \$10-\$30.  
401 California Ave, Treasure Island, SF.  
[www.dirtybirdrecords.com/dirtybirdBBQ](#)

**SUMMERTIME RADNESS**  
There is actually a cool pool party happening in SF! And this one stars silky funkster Dam Funk and hypno-disco duo Tiger and Woods, splash.  
Sept.14, 1pm-6pm, \$15-\$20. Phoenix Hotel, 601 Eddy, SF. [www.facebook.com/LightsDownLowCA](#)

**MAD DECENT BLOCK PARTY**  
If you go to one loud, wild, packed-to-the-gills, rip off your shirt, outdoor rager this fall, this should be it: Diplo, Fatboy Slim, Cashmere Cat, Dillon Francis, more.  
Sept 19, \$20-\$75, all ages. Greek Theater, 2001 Gayley Rd, Berk. [www.maddecentsblockparty.com](#)

**DEVIANTS**  
Folsom Street Fair isn't just for flogging — lately it's actually been for dancing, too. This afterparty, hosted by Honey Soundsystem and featuring Paul Parker of hi-nrg classic "Right On Target" fame, will give you a taste of sweat and the lash.  
Sept 21, 6pm, \$30. Mezzanine, 444 Jessie, SF. [www.folsomstreetevents.org](#)

**SOUL CAMP**  
For 10 years, dedicated house heads have headed up to Leggett for three days of nonstop ecstatic dancing. With Chicago's Gene Hunt, Istanbul's Room4Space, Kon from Boston, and more.  
Sept. 19-21, \$85, Redwood River Resort, Leggett, CA. [www.soulcampout.net](#)

**HUSHFEST**  
Silent Frisco takes over Ocean Beach — quietly (because everyone's dancing to music broadcast to their headphones). With Psychemagik, Rob Garza, Fort Knox Five, and tons more.  
Sept. 28, 11am, \$20. Ocean Beach, SF. [www.silentfrisco.com](#)

**SUNSET SEASON CLOSER**  
A gigantic picnic full of hugs, tunes, and family, as the Sunset crew rounds off another party season — headliners TBA, but old school Bay Area feels for sure.  
Oct. 5, 11am-7pm, check website for price. Stafford Lake, Novato. [www.facebook.com/sunsetsoundsystem](#)

**BONOBO**  
One of the greatest and trippiest of DJs, who doesn't shy away from peaks of breathtaking beauty.  
Oct. 24, 8pm, \$28 advance.  
Regency Ballroom, 1290 Sutter, SF. [www.theregencyballroom.com](#) **SFBG**

22 SAN FRANCISCO BAY GUARDIAN

OPINION

NEWS

FOOD + DRINK

THE SELECTOR

MUSIC

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WEDNESDAY 27

ROCK

**Slim's:** 333 11th St., San Francisco. The Presidents of the United States of America, July Talk, 8pm, \$26.

DANCE

**Beaux:** 2344 Market, San Francisco. "BroMance: A Night Out for the Fellas," 9pm, free.  
**The Cafe:** 2369 Market, San Francisco. "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.  
**Cat Club:** 1190 Folsom, San Francisco. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.  
**Club X:** 715 Harrison, San Francisco. "Electro Pop Rocks," 18+ dance party, 9pm, \$10-\$20.  
**DNA Lounge:** 375 11th St., San Francisco. "Go Deep!," 18+ dance party, 9pm, \$10-\$15.  
**Edinburgh Castle:** 950 Geary, San Francisco. "1964," w/ DJ Matt B & guests, Second and Fourth Wednesday of every month, 10pm, \$2.  
**Elbo Room:** 647 Valencia, San Francisco. "Bodyshock," w/ DJ Crackwhore & guests, Fourth Wednesday of every month, 9pm  
**F8:** 1192 Folsom, San Francisco. "Housepitality," 9pm, \$5-\$10.  
**Lookout:** 3600 16th St., San Francisco. "What?," 7pm, free.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. "Rock the Spot," 9pm, free.  
**MatrixFillmore:** 3138 Fillmore, San Francisco. "Reload," w/ DJ Big Bad Bruce, 10pm, free.  
**Q Bar:** 456 Castro, San Francisco. "Booty Call," w/ Juanita More, 9pm, \$3.

HIP-HOP

**Skylark Bar:** 3089 16th St., San Francisco. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

REGGAE

**The Independent:** 628 Divisadero, San Francisco. Groundation, Pure Roots, 9pm, \$25.

SOUL

**Monarch:** 101 Sixth St., San Francisco. "Color Me Badd," coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.

THURSDAY 28

ROCK

**The Chapel:** 777 Valencia, San Francisco. Black

DJs Ben Bracken, Bobby Ganush, Mark Gergis, and Special Lord B, Last Wednesday of every month, 10pm, free.

Cobra Vipers, French Cassettes, Flagship, Feat. O, 9pm, \$12.

DANCE

**Abbey Tavern:** 4100 Geary, San Francisco. DJ Schrobi-Girl, 10pm, free.  
**Aunt Charlie's Lounge:** 133 Turk, San Francisco. "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.  
**Beaux:** 2344 Market, San Francisco. "Twerk Thursdays," 9pm, free.  
**The Cafe:** 2369 Market, San Francisco. "¡Pan Dulce!," 9pm, \$5.  
**Cat Club:** 1190 Folsom, San Francisco. "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).  
**The Cellar:** 685 Sutter, San Francisco. "XO," 10pm, \$5.  
**Club X:** 715 Harrison, San Francisco. "The Crib,"

18+ LGBT dance party, 9:30pm, \$10.  
**Elbo Room:** 647 Valencia, San Francisco. "Hi Life," w/ resident DJs Pleasuremaker & Izzy\*Wize, 9:30pm, \$6.  
**Infusion Lounge:** 124 Ellis, San Francisco. "I Love Thursdays," 10pm, \$10.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. "Night Fever," 9pm, \$5 after 10pm  
**Raven:** 1151 Folsom, San Francisco. "1999," w/ VJ Mark Andrus, 8pm, free.  
**Ruby Skye:** 420 Mason, San Francisco. "Torq," w/ Chuckie, 9pm, \$25-\$40 advance.  
**Trax:** 1437 Haight, San Francisco. "Beats Reality: A Psychedelic Social," w/ resident DJs Justime & Jim Hopkins, 9pm, free.  
**Underground SF:** 424 Haight, San Francisco. "Bubble," 10pm, free.

CONTINUES ON PAGE 24 >>

# CHIMATEK™: HYBRIDITY VISUALIZATION MANDALA

We're thrilled to present  
Saya Woolfalk's *ChimaTek™: Hybridity Visualization Mandala*.  
It's a multimedia performance exploring hybridity, utopia and technology and it features the Empathics, a group of women who blend racial and ethnic identities and take on botanical characteristics. Scored by DJ Spooky, this new commission is presented in collaboration with Headlands Center for the Arts.

THURSDAY,  
SEPT 4, 6–9 PM  
\$5 (INCLUDES  
ADMISSION TO  
GORGEOUS)  
ASIAN ART  
MUSEUM

*Chimera, 2013, by Saya Woolfalk. Still from digital video (4 min. 12 sec.). Courtesy of the artist. © Saya Woolfalk.*

Asian Art Museum  
Chong-Moon Lee Center  
for Asian Art & Culture

200 Larkin Street  
San Francisco, CA 94102  
www.asianart.org



CONT>>

HIP-HOP

**The Independent:** 628 Divisadero, San Francisco. Hilltop Hoods, Sims, 9pm, \$16.  
**John Colins:** 138 Minna, San Francisco. "Future Flavas," w/ DJ Natural, 10pm, free.  
**Skylark Bar:** 3089 16th St., San Francisco. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

**Atlas Cafe:** 3049 20th St., San Francisco. Bluegrass & Old-Time Music Jam Session, Last Thursday of every month, 8-10pm, free.  
**Bazaar Cafe:** 5927 California, San Francisco. Acoustic Open Mic, 7pm



**Plough & Stars:** 116 Clement, San Francisco. Topsy House, Fourth Thursday of every month, 9pm, free.  
**The Pour House:** 1327 Polk, San Francisco. Jimbo Scott & Grover Anderson, 7pm, free.

JAZZ

**Le Colonial:** 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30pm  
**Level III:** 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.  
**Red Poppy Art House:** 2698 Folsom, San Francisco. Kathy Kosins & Adam Shulman, 7:30pm, \$15-\$20.  
**Revolution Cafe:** 3248 22nd St., San Francisco. Patrick Cress' Telepathy, Fourth Thursday of every month, 9pm  
**The Royal Cuckoo:** 3202 Mission, San Francisco. Charlie Siebert & Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** 2937 Mission, San Francisco.

Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**Top of the Mark:** One Nob Hill, 999 California, San Francisco. Pure Ecstasy, 7:30pm, \$10.

INTERNATIONAL

**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. Gary Flores & Descarga Caliente, 8pm

REGGAE

**Pissed Off Pete's:** 4528 Mission St., San Francisco. Reggae Thursdays, w/ resident DJ Jah Yzer, 9pm, free.

BLUES

**50 Mason Social House:** 50 Mason, San Francisco. Bill Phillippe, 5:30pm, free.



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Exhibition jointly organized by the Fine Arts Museums of San Francisco and the San Francisco Museum of Modern Art.

Henri Matisse, *The Girl with Green Eyes* (*La fille aux yeux verts*), 1908. Oil on canvas. San Francisco Museum of Modern Art, bequest of Harriet Lane Levy. Photograph by Ben Blackwell. Art © Succession H. Matisse / Artists Rights Society (ARS), New York

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**THE BOTTOM OF THE HILL**

**WEDNESDAY AUG 27 8:30PM • \$8 • 21+**  
**FORTRESS HAFNER PALE APE**  
—ASTHMA canceled

**THURSDAY AUG 28 8:30PM • \$15 • AA**  
**DAVID RYAN HARRIS**  
CO-HEADLINING  
**PATRICK PARK TYLER LYLE**

**FRIDAY AUG 29 8:30PM • \$10 • 21+**  
**TONE OF ARC THE FRAIL**  
CD release  
**BREAKDOWN VALENTINE**

**SATURDAY AUG 30 8:30PM • \$10 • 21+**  
**BIRDMONSTER CASH FOR GOLD WAG**

**SUNDAY AUG 31 8PM • \$8 • 21+**  
**SUTRERO MUTANT THEORY ANOTHERBODYFOUND**

**WEDNESDAY SEP 3 8:30PM • \$8 • 21+**  
**SEA LIONESS**  
of CANNONS AND CLOUDS  
**FUTURE SPACE AND TIME SHARK HIVEMIND**

**FRI. SEP 5**  
**FILM SCHOOL**  
(original lineup)  
**HOT FOG**  
Record release  
**AD HAWK PEACE CREEP DJ FOODCOURT**

**SAT. SEP 6**  
**THE BRUCE LEE BAND**  
members of SKANKIN PICKLE BOMB THE MUSIC INDUSTRY! MU330 THE CHINKEES  
KEYSER, SOZE canceled  
**MONKEY SKANK BANK**

**SUN. SEP 7**  
**BARCELONA**  
**THE YOUNG WILD**  
MIDNIGHT CINEMA  
—THRIVING IVORY

**TUE. SEP 9**  
**COOKIE TONGUE**  
(album release)  
**KINGDOM OF NOT RAVEN MARCUS**

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WEDNESDAY, 8/27 • 6PM • FREE  
CRUISE-IN  
BIKES, BANDS, BOOZE & BABES  
THE WHITE BARONS  
CHROME EAGLE  
DJ BINKSEBUS ERUPTUM  
THURSDAY, 8/28 • 9PM • \$10/\$12  
THE MEMBERS  
VKTMS • POW! • THE UNFORTUNATE BASTARD  
SATURDAY, 8/30 • 9PM • \$8/\$10  
BLACK CARL  
THE STRUTS • THE PROWLING KIND  
SUNDAY, 8/31 • 4PM • FREE  
ORIGINAL FAMOUS TWANG SUNDAYS  
HIGHWAY POETS  
RUBEN DIAZ  
WEDNESDAY, 9/03 • 8PM • \$10/\$12  
JOEY CAPE  
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9/4 - HAIL THE SUN, STOLAS, ICARUS THE OWL, SEPTACY  
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9/7 - DIRECT HIT!, THE BOMBPOPS, THE RADISHES  
9/11 - CODE ORANGE KIDS, TWITCHING TONGUES, WAR HUNGRY  
9/12 - USELESS EATERS, SCRAPER, MANE, GENERATION LOSS  
9/13 - DYS, DONE DYING, NIHILIST CUNT, PROVOS  
9/18 - THE VIBRATORS, BUFFALO TOOTH, VIOLENT CHANGE  
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COUNTRY

**McTeague's Saloon:** 1237 Polk, San Francisco. "Twang Honky Tonk," w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm  
**The Parlor:** 2801 Leavenworth, San Francisco. "Honky Tonk Thursdays," w/ DJ Juan Burgandy, 9pm, free.

FRIDAY 29

ROCK

**The Independent:** 628 Divisadero, San Francisco. Mission of Burma, Coo Coo Birds, 9pm, \$20.  
**Slim's:** 333 11th St., San Francisco. Whiplash, Sinners, Mudface, 9pm, \$17.

DANCE

**1015 Folsom:** 1015 Folsom, San Francisco. Bad Boy Bill, w/ Ron Reeser, Taj, Tall Sasha, Jason Kwan, Matth, Animal Control, more, 10pm, \$10-\$25 advance.  
**Beaux:** 2344 Market, San Francisco. "Manimal," 9pm  
**The Cafe:** 2369 Market, San Francisco. "Boy Bar," 9pm, \$5.  
**The Cellar:** 685 Sutter, San Francisco. "F.T.S.: For the Story," 10pm  
**The EndUp:** 401 Sixth St., San Francisco. "Trade," 10pm, free before midnight.  
**The Grand Nightclub:** 520 Fourth St., San Francisco. "We Rock Fridays," 9:30pm  
**Infusion Lounge:** 124 Ellis, San Francisco. "Flight Fridays," 10pm, \$20.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. Groove Merchant Records Night, w/ DJs Cool Chris, Jerry Nice, Vinnie Esparza, and Jon Blunk, 10pm, \$5.  
**MatrixFillmore:** 3138 Fillmore, San Francisco. "F-Style Fridays," w/ DJ Jared-F, 9pm  
**OMG:** 43 Sixth St., San Francisco. "Deep Inside," 9pm, free.  
**Q Bar:** 456 Castro, San Francisco. "Pump: Worl It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.  
**S.F. Eagle:** 398 12th St., San Francisco. "Dickslap," w/ DJs Jason Kendig & Nark, 9pm, \$8 advance.

HIP-HOP

**EZ5:** 682 Commercial, San Francisco. "Decompression," Fridays, 5-9pm

ACOUSTIC

**The Sports Basement:** 610 Old Mason, San Francisco. "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

JAZZ

**Atlas Cafe:** 3049 20th St., San Francisco. Hardly Strictly Jazz, 7:30pm, free.  
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Charles Unger Experience, 7:30pm, free.  
**Level III:** 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.  
**Top of the Mark:** One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9pm, \$10.  
**Zingari:** 501 Post, San Francisco. Joyce Grant, 8pm, free.

INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.  
**Cafe Cocomo:** 650 Indiana, San Francisco. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).  
**Pachamama Restaurant:** 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.  
**Roccapulco Supper Club:** 3140 Mission, San Francisco. Fuego Latino, 9pm

REGGAE

**Gestalt Haus:** 3159 16th St., San Francisco. "Music Like Dirt," 7:30pm, free.

BLUES

**The Royale:** 800 Post, San Francisco. Allister's Chicago Blues Jam, Last Friday of every month, 9pm, free.  
**The Saloon:** 1232 Grant, San Francisco. Jan Fanucchi, Last Friday of every month, 4pm

FUNK

**Make-Out Room:** 3225 22nd St., San Francisco. "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

**Edinburgh Castle:** 950 Geary, San Francisco. "Soul Crush," w/ DJ Serious Leisure, 10pm, free.

SATURDAY 30

ROCK

**The Independent:** 628 Divisadero, San Francisco. Strand of Oaks, Christopher Denny, 9pm, \$12-\$14.  
**The Knockout:** 3223 Mission, San Francisco. Dancer, The Atom Age, So What, Aloha

Screwdriver, DJ dX the Funky Grandpaw, 10pm, \$7.

DANCE

**DNA Lounge:** 375 11th St., San Francisco. "Bootie S.F.," 9pm, \$10-\$15.  
**Lookout:** 3600 16th St., San Francisco. "Bounce!," 9pm, \$3.  
**The Stud:** 399 Ninth St., San Francisco. "Dark Room," w/ DJ Le Perv & guests, Last Saturday of every month, 9:30pm

ACOUSTIC

**Atlas Cafe:** 3049 20th St., San Francisco. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.  
**Exit Theatre:** 156 Eddy, San Francisco. Songwriter Saturdays, hosted by Melissa Lyn, Last Saturday of every month, 8:30pm, free/donation.

JAZZ

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Red Poppy Art House:** 2698 Folsom, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, performing music from the Sarah Vaughan songbook, 7 & 8:40pm, \$15-\$20.  
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9pm  
**Zingari:** 501 Post, San Francisco. Anne O'Brien, Last Saturday of every month, 8pm, free.

INTERNATIONAL

**1015 Folsom:** 1015 Folsom, San Francisco. "Pura," 9pm, \$20.  
**Bissap Baobab:** 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.

**Make-Out Room:** 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.  
**Pachamama Restaurant:** 1630 Powell, San Francisco. Eddy Navia & Pachamama Band, 8pm, free.  
**Space 550:** 550 Barneveld, San Francisco. "Club Fuego," 9:30pm

REGGAE

**Pier 23 Cafe:** Pier 23, San Francisco. Native Elements, Last Saturday of every month, 10pm, \$10-\$15.

BLUES

**Biscuits and Blues:** 401 Mason, San Francisco. Earl Thomas & The Blues Ambassadors, Last Saturday of every month, 7:30 & 10pm, \$24.

CONTINUES ON PAGE 26 >>

**Benders**  
SF ★ CA  
KITCHEN OPEN MON-SAT AT 6PM

8/27 **"WHISKEY WEDNESDAYS"**  
\$5 PBR AND WHISKEY SHOT  
ALL NIGHT LONG

8/29 **PUNK/SCHLOCK KARAOKE**  
W/ THE LOVELY EILEEN  
9PM FREE

8/30 **SWEETWATER BLACK + PELIGRO!**  
(MEMBERS OF WIFEY, TENDER, JESSE MORRIS AND THE MAN COUGARS)  
10PM \$5

8/31 **"SCHLITZ INDUSTRY NIGHT"**  
\$4 SHOTS OF FERNET BRANCA, \$2 SCHLITZ BOTTLES,  
\$5 SHOTS BULLEIT BOURBON, \$3 STOLI SHAKEY SHOTS

9/1 **"MOJITO MONDAYS"**  
\$5 MOJITOS ALL DAY AND  
ASS-END HAPPY HOUR 11 P.M.  
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# MUSIC LISTINGS

CONT>>

**The Saloon:** 1232 Grant, San Francisco. Ron Hacker, Last Saturday of every month, 9:30pm

## SUNDAY 31

### DANCE

**440 Castro:** 440 Castro, San Francisco. "Sunday Furry Sunday," Last Sunday of every month, 4-10pm, \$1.  
**The Cellar:** 685 Sutter, San Francisco. "Replay Sundays," 9pm, free.  
**The Edge:** 4149 18th St., San Francisco. "80s at 8," w/ DJ MC2, 8pm  
**Elbo Room:** 647 Valencia, San Francisco. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ

Sep and guests, 9pm, \$6 (free before 9:30pm).  
**The EndUp:** 401 Sixth St., San Francisco.  
**"Sundaze,"** 1pm, free before 3pm  
**F8:** 1192 Folsom, San Francisco. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10pm, free.  
**The Knockout:** 3223 Mission, San Francisco.  
**"Sweater Funk,"** 10pm, free.  
**Lookout:** 3600 16th St., San Francisco. "Jock," Sundays, 3-8pm, \$2.  
**MatrixFillmore:** 3138 Fillmore, San Francisco.  
**"Bounce,"** w/ DJ Just, 10pm  
**Monarch:** 101 Sixth St., San Francisco. "Werd," 9pm, \$5-\$10.  
**The Parlor:** 2801 Leavenworth, San Francisco.  
**"Sunday Sessions,"** w/ DJ Marc deVasconcelos, 9pm, free.  
**Q Bar:** 456 Castro, San Francisco. "Gigante," 8pm, free.  
**S.F. Eagle:** 398 12th St., San Francisco. "Disco Daddy," w/ DJ Bus Station John, 7pm  
**Temple:** 540 Howard, San Francisco. "Sunset

Arcade," 18+ dance party & game night, 9pm, \$10.

### HIP-HOP

**Boom Boom Room:** 1601 Fillmore, San Francisco.  
**"Return of the Cypher,"** 9:30pm, free.

### ACOUSTIC

**The Chieftain:** 198 Fifth St., San Francisco.  
**Traditional Irish Session,** 6pm  
**The Lucky Horseshoe:** 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4pm, free.  
**Madrone Art Bar:** 500 Divisadero, San Francisco.  
**Spike's Mic Night,** Sundays, 4-8pm, free.

### JAZZ

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco.  
**Bill "Doc" Webster & Jazz Nostalgia,** 7:30pm, free.  
**Madrone Art Bar:** 500 Divisadero, San Francisco.  
**"Sunday Sessions,"** 10pm, free.  
**The Royal Cuckoo:** 3202 Mission, San Francisco.  
**Lavay Smith & Chris Siebert,** 7:30pm, free.  
**Savanna Jazz Club:** 2937 Mission, San Francisco.  
**Savanna Jazz Jam with David Byrd,** 7pm, \$5.

### INTERNATIONAL

**Atmosphere:** 447 Broadway, San Francisco.  
**"Hot Bachata Nights,"** w/ DJ El Guapo, 5:30pm, \$10-\$20.  
**Bissap Baobab:** 3372 19th St., San Francisco.  
**"Brazil & Beyond,"** 6:30pm, free.  
**Caña Cuban Parlor & Cafe:** 500 Florida, San Francisco. "La Havana," 4pm  
**The Independent:** 628 Divisadero, San Francisco.  
**Bombino, Waterstrider, DJ Harry Duncan,** 9pm, \$22-\$25.  
**Revolution Cafe:** 3248 22nd St., San Francisco.  
**Balkan Jam Night,** 8:30pm  
**Thirsty Bear Brewing Company:** 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30pm

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### BLUES

**The Saloon:** 1232 Grant, San Francisco. Blues Power, 4pm  
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8pm, free.  
**Swig:** 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9pm

## MONDAY 1

### DANCE

**DNA Lounge:** 375 11th St., San Francisco.  
**"Death Guild,"** 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm,

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#### TROUPE STUDIO SPACE

Thu, Aug 28th @ 7:00 PM (Music 6:30), 855 Treat Ave., San Francisco  
 Ticket Info: <http://www.brownpapertickets.com/event/715818>  
 FREE but suggested donation \$20, Seating is limited, must RSVP

#### PEACOCK MEADOW IN GOLDEN GATE PARK

Sat, Aug 30th @ 2:00 PM (Music 1:30), JFK Drive at Peacock Meadow  
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Sun, Aug 31st @ 2:00 PM (Music 1:30)  
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\$3-\$5.  
**Q Bar:** 456 Castro, San Francisco. “Wanted,” w/ DJs Key&Kite and Richie Panic, 9pm, free.

ACOUSTIC

**Amnesia:** 853 Valencia, San Francisco. Front Country, First Monday of every month, 9pm, free.  
**Fiddler’s Green:** 1333 Columbus, San Francisco. Terry Savastano, 9:30pm, free/donation.  
**Hotel Utah:** 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8pm, free.  
**Osteria:** 3277 Sacramento, San Francisco. “Acoustic Bistro,” 7pm, free.  
**The Saloon:** 1232 Grant, San Francisco. Peter Lindman, 4pm

JAZZ

**Cafe Divine:** 1600 Stockton, San Francisco. Rob Reich, First and Third Monday of every month, 7pm  
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.  
**Le Colonial:** 20 Cosmo, San Francisco. Le Jazz Hot, 7pm, free.  
**Make-Out Room:** 3225 22nd St., San Francisco. “The Monday Make-Out,” Local ensembles push the boundaries of jazz — and sometimes even sound itself — in a free whirlwind of improvisational whimsy., First Monday of every month, 8pm, free.  
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. City Jazz Instrumental Jam Session, 8pm  
**Tupelo:** 1337 Green, San Francisco. Carol Doda, Dick Winn, and Friends, First Monday of every month, 8pm

REGGAE

**Skylark Bar:** 3089 16th St., San Francisco. “Skylarking,” w/ I&I Vibration, 10pm, free.

BLUES

**Elite Cafe:** 2049 Fillmore, San Francisco. “Fried

Chicken & Blues,” 6pm  
**The Saloon:** 1232 Grant, San Francisco. The Bachelors, 9:30pm

SOUL

**Madrone Art Bar:** 500 Divisadero, San Francisco. “M.O.M. (Motown on Mondays),” w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

TUESDAY 2

DANCE

**Aunt Charlie’s Lounge:** 133 Turk, San Francisco. “High Fantasy,” w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.  
**Boom Boom Room:** 1601 Fillmore, San Francisco. “Time Warp Tuesdays,” w/ DJ Madison, 9pm, free.

**Monarch:** 101 Sixth St., San Francisco. “Soundpieces,” 10pm, free-\$10.  
**Q Bar:** 456 Castro, San Francisco. “Switch,” w/ DJs Jenna Riot & Andre, 9pm, \$3.  
**Underground SF:** 424 Haight, San Francisco. “Shelter,” 10pm, free.

JAZZ

**Burritt Room:** 417 Stockton St., San Francisco. Terry Disley’s Rocking Jazz Trio, 6pm, free.  
**Cafe Divine:** 1600 Stockton, San Francisco. Chris Amberger, 7pm  
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.  
**Le Colonial:** 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7pm  
**Verdi Club:** 2424 Mariposa, San Francisco. “Tuesday Night Jump,” w/ Stompy Jones, 9pm, \$10-\$12.

**Wine Kitchen:** 507 Divisadero St., San Francisco. Hot Club Pacific, 7:30pm  
**Yoshi’s San Francisco:** 1330 Fillmore, San Francisco. Tommy Igoe Big Band, 8pm, \$22.

INTERNATIONAL

**Cafe Cocomo:** 650 Indiana, San Francisco. Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.  
**The Cosmo Bar & Lounge:** 440 Broadway, San Francisco. Conga Tuesdays, 8pm, \$7-\$10.  
**F8:** 1192 Folsom, San Francisco. “Underground Nomads,” w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

REGGAE

**Milk Bar:** 1840 Haight, San Francisco. “Bless Up,” w/ Jah Warrior Shelter Hi-Fi, 10pm

BLUES

**The Saloon:** 1232 Grant, San Francisco. Lisa Kindred, First Tuesday of every month, 9:30pm, free.

SOUL

**Make-Out Room:** 3225 22nd St., San Francisco. “Lost & Found,” w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

A HA HA HA HA HA HA HA HA HA HA

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This exhibition is organized by the National Gallery of Art, Washington, and the Fine Arts Museums of San Francisco. Presenting Sponsors: Penny and James George Coulter. Director's Circle: Estate of Dr. Charles L. Dibble. President's Circle: Bernard Osher Foundation. Curator's Circle: Lisa and Douglas Goldman Fund. Conservator's Circle: National Endowment for the Arts and the S. Grace Williams Trust. Benefactor's Circle: Nion T. McEvoy. Patron's Circle: Carol and Shelby Bonnie, Richard and Peggy Greenfield, the Ednah Root Foundation, Dorothy Saxe, and Sotheby's. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

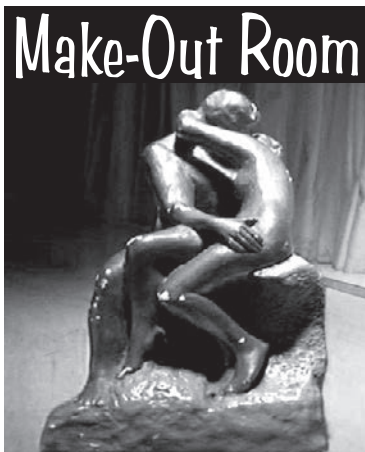
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# ARTS + CULTURE



BY ROBERT AVILA  
arts@sfbg.com

## FALL ARTS

### THE OLD WOMAN

Robert Wilson, Mikhail Baryshnikov, Willem Dafoe — None of these guys are ever to be missed, but all three together are worthy of queuing up overnight to see. There'll be camping out onstage too, as Wilson directs Baryshnikov and Dafoe (playing several characters between them) in an outrageous piece of high-art drag, based on the short story by the formidable Russian absurdist Daniil Kharms.

Nov. 21–23, Zellerbach Hall, Berk;  
www.calperformances.org

### COCK

As relationship plays go this is a prickly one. But British playwright Michael Bartlett scored big with this 2009 drama, in which a gay man falls for a woman and into a sexual identity crisis that takes the form of a merciless cockfighting pit.

Sept. 5–Oct. 12, New Conservatory Theatre Center, SF; www.nctcsf.org

### NEW ELECTRIC BALLROOM

Enda Walsh is not a household name, and Enda is not a typo. Nevertheless this is Ireland's, maybe the world's, most brilliant contemporary playwright — at least it sure seemed that way when Druid Theatre rolled into town in 2009 with Walsh's tragic-comic Escher-drawing of a play, *The Walworth Farce*. Some of us have been waiting for more from that weird, dark, deeply funny mind ever since.

Sept. 3–Oct. 5, Shotgun Players at Ashby Stage, Berk; www.shotgunplayers.org

### THE TOTALITARIANS

This grim and grimacing take on the current state of political discourse in the cornhusker state of Nebraska comes to Z Space as a newly commissioned comedy from the steely and hysterical pen of playwright-in-residence Peter Sinn Nachtrieb, who also penned *Boom, T.I.C. (Trenchcoat in Common)*, and *Hunter Gatherers*.

Nov. 19–Dec. 14, Z Space, SF;  
www.zspace.org

### AN AUDIENCE WITH MEOW MEOW

Hypnotically charming, quixotic, and unflappably zany British

FROM TOP: *THE OLD WOMAN*;  
*AN AUDIENCE WITH MEOW MEOW*  
WOMAN PHOTO COURTESY OF CAL PERFORMANCES;  
MEOW PHOTO BY MAGNUS HASTINGS



# Curtain up

Ten top picks from the season's theater calendar



cabaret sensation Meow Meow (aka Melissa Madden Gray) takes a rare Bay Area bow-bow in this new show adapted and directed by Kneehigh's Emma Rice.

Sept. 5–Oct. 19, Berkeley Rep, Berk; www.berkeleyrep.org

### SAN FRANCISCO FRINGE FESTIVAL

Indie theater at its shaggiest and most low-to-the-ground, the lottery-based, anything-and-everything Fringe offers 150 performances over 16 days at 50 minutes

and 10 bucks per, which, if you do the math, equals fast, cheap, and out of control.

Sept. 5–20, EXIT Theatreplex, SF;  
www.sffringe.org

### DIE! MOMMIE, DIE!

Charles Busch made a play, then a movie, then a play about shameless obsession, not least his own. J. Conrad Frank (creator of alter ego Katya Smirnoff-Skyy) steps into the unforgiving shoes of a title character originated by Busch, namely fallen 1960s pop singer Angela Arden — a cunning mash-up of Hollywood's grand, ax-wielding tradition of good-women-gone-bad.

Oct. 3–Nov. 2, New Conservatory Theatre Center, SF; www.nctcsf.org

### SAN FRANCISCO IMPROV FESTIVAL

Ten years old and still acting like it, the SF Improv Festival celebrates its milestone with an array of local talent headed up by special guests Tim Meadows (*Saturday Night Live*), Scott Adsit (*30 Rock*), and Ron West (*Whose Line Is It Anyway?*).

Sept. 10–20, Eureka Theatre, SF;  
www.sfimprovfestival.com

### BRITTEN: CURLEW RIVER

Subtitled *A Parable for Church Performance (Op. 71)*, Benjamin Britten's 1964 church parable is based on a 15th-century Japanese Noh play with a libretto by South African and British author William Plomer. A major turning point for Britten's later style, *Curlew River* plumbs themes of suffering and redemption in the story of a bereft mother told by four characters in the Noh tradition. British tenor Ian Bostridge stars in this new, enveloping, and highly praised multimedia staging co-presented by London's Barbican Centre and Cal Performances.

Nov. 14–15, Zellerbach Hall, Berk;  
www.calperformances.org

### SUPERHEROES

A journalist investigating the history of the crack-cocaine epidemic follows a maze of shady associations to reach a startling conclusion in this new play written and directed by Campo Santo's Sean San José and inspired by the late Gary Webb's maverick work on the links between the CIA and Central American drug traffickers.

Nov. 14–Dec. 14, Cutting Ball Theater, SF; www.cuttingball.com **SFBG**



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FRI, AUG 29



## STRAND OF OAKS

CHRISTOPHER DENNY

SAT, AUG 30

## BOMBINO

WATERSTRIDER, HARRY DUNCAN

SUN, AUG 31

## BEAR IN HEAVEN

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WED, SEP 3

SAT, SEP 6  
ALBUM RELEASE SHOW  
**CHRISTOPHER WILLITS**  
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WED, SEP 10  
**SIERRA LEONE'S REFUGEE ALL STARS**  
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THU, SEP 11  
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TUE, SEP 16  
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DJ OMEGA

THU, SEP 18  
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### FILMS EVERY WEDNESDAY

Aug. 27, 7:30pm\*

*All Quiet on the Western Front*  
dir. Lewis Milestone

Sept. 3, 6:30pm

*The Woman and the Stranger*  
dir. Rainer Simon

Sept. 10, 6:30pm

*The White Ribbon*  
dir. Michael Haneke

\*preceded by  
graphic novel  
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Sat, Aug 30

## JOSIEL PEREZ'S AC JAZZ PROJECT

Sat, Aug 30 - Open Dance Floor

## LATIN RHYTHM BOYS

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Thu-Sun, Sep 11-14

## BRIAN CULBERTSON

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## SISTA MONICA

Wed, Sep 3 - Famed B3 player teams up with lead vocalist of Santana

## BRIAN AUGER W/ ALEX LIGERTWOOD



Thu, Sep 4

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feat. Jimmy Haslip & Virgil Donati



Fri-Sat, Sep 5-6

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SUN 9/7 DUB MISSION: DJ PLATURN

MON 9/8 BOMB ASS PUSSY

TUE 9/9 BOMBHELL BETTY

## ARTS + CULTURE DANCE

BY RITA FELCIANO

arts@sfbg.com

**FALL ARTS** I wish somebody could come up with a better word than the ugly "locavore," particularly since it was originally used for cattle. But the idea of eating locally-grown food is fabulous: it's good for the environment, the wallet, and the state of one's psyche. The same approach also rings true for the way we feed our spirits. Local artists seed, tend, and harvest a crop that needs and deserves our attention. The sheer variety of Bay Area-cultivated dance offerings this fall could make glut-tions out of many of us. Here is a baker's dozen to whet your appetite. All but a few are world premieres.

For *The Imperfect is Our Paradise*, **Liss Fain Dance's** Liss Fain fashioned her choreography from the cadences of William Faulkner's prose in *The Sound and the Fury*. Imperfect promises to be another of her translucently intelligent dances, here performed in designer Matthew Antaky's reconfigured ODC Theater. Sept. 11-14, ODC Theater, SF; [www.lissfaindance.org](http://www.lissfaindance.org).

In *This is the Girl*, Christy Funsch of **Funsch Dance Experience** reaches out — big time. Known for her exquisite solos, Funsch steps back into ensemble work, with seven dancers, six taiko drummers, and a chorus of singers. Never fear, the core of this look at womanhood is still that wondrous partnership between Funsch and Nol Simonse. Sept. 12-14, Dance Mission Theater, SF; [www.funschdance.org](http://www.funschdance.org).

The world premiere of *Multiple Mary and Invisible Jane*, by Jo Kreiter's **Flyaway Productions**, takes place on the exterior wall of the UC Hastings College of the Law in San Francisco's Tenderloin. The work gives voice to the homeless women who live in the surrounding neighborhood, whose lives have become even more difficult because of San Francisco rapid gentrification. *Multiple* is another of Kreiter's finely crafted, emotionally resonant choreographies that also serves the political and social aspirations so basic to her artistry. Sept. 12-20, 333 Golden Gate, SF; [flyawayproductions.com](http://flyawayproductions.com).

Jose Navarrete and Debbie Kejiyama's **NAKA** honors the late Anastasio Hernandez-Rojas with *The Anastasio Project*. Mexican citizen Hernandez-Rojas, a longtime US resident, died in 2010 after being taken into custody by the US Border Patrol after re-entering the country. For the multidisciplinary *Anastasio*, NAKA collaborated with the Oakland Eastside Arts Alliance, whose youth are subjected disproportionately to violence and dis-



# Local movers

Looking ahead to a  
outstanding  
season of  
Bay Area  
dance



Katharine  
Hawthorne

crimination — and sometimes lose their lives — in conflicts with authority. Two years in the making, NAKA's project aimed to help these artists develop their own voices. Sept. 12-21, Eastside Arts Alliance, Oakl; [nkdancetheater.com/anastasio](http://nkdancetheater.com/anastasio).

Now with a permanent home at Kunst-Stoff, the **Mark Foehringer Dance Project/SF** has taken on its most ambitious project yet. Besides choreography, *Dances of the Sacred and Profane* inspired contributions from motion-capture and digital artists and electronic musicians. *Dances* offers a high-tech encounter with the French Impressionists — radicals in their own days. Sept. 13-14 and 19-21, Cowell Theater, SF; [www.mfdfs.org](http://www.mfdfs.org).

Besides being a choreographer for her own **Push Dance Company**, Raissa Simpson has also a well-defined entrepreneurial spirit.

Following the adage that if you want something done, ask a busy person, Simpson put together a two-program "PUSHfest," spotlighting artists she thought would mesh well together. The idea is to establish cross-cultural communication in a field where too often, you only go and see what you already know. Sept. 19-21, ODC Theater, SF; [www.pushdance.org](http://www.pushdance.org).

**Joe Goode Performance Group** is bringing back two radically different works that complement each other poignantly. What do they have in common? They speak of vulnerability, self-awareness, and longing. The 2008 *Wonderboy*, a collaboration with puppeteer Basil Twist, is tender, poetic, and musical. Goode's solo *29 Effeminate Gestures*, now performed by Melecio Estrella, dates back to 1987; it is fierce, proud, and angry. Sept. 25-Oct. 4, Z Space, SF; [joegoode.org](http://joegoode.org).

A few years ago kathak master **Chitresh Das** teamed very successfully with tap virtuoso Jason Samuel Smith. Watching and listening to them, you felt dance approaching a

state of pure music. Now, in *Yatra: Masters of Kathak and Flamenco*, Das has perhaps found an even closer spirit in **Antonio Hidalgo Paz**, whose flamenco ancestors came to Europe from northern India. Sept. 27-28, Palace of Fine Arts, SF; [www.kathak.org](http://www.kathak.org).

With Jenny McAllister's **13th Floor Dance Theater**, you never know what you'll get — except that it'll be wacky, with a skewed sense of humor. For *A Wake*, the company's latest excursion into absurdity, McAllister draws inspiration from James Joyce's *Finnegans Wake*. I have always been told that the book is a comedy, and perhaps now we'll find out why. Oct. 16-19, ODC Theater, SF; [www.13thfloordance.org](http://www.13thfloordance.org).

**Dohee Lee** is a phenomenon unto herself. Steeped in Korean shamanistic traditions, masked and contemporary dancing, Korean-style drumming, and extended vocal techniques, she brings all of these into play in *MAGO*, an installation piece in which she looks at the upheaval created by developer of her home island, Jeju. Nov. 14-15, Yerba Buena Center for the Arts, SF; [www.doheele.com](http://www.doheele.com).

Both a scientist and a dancer,

asks questions about time — via clocks geological, chronological, biological, and mythic — and the way it manifests itself in our physical bodies. For the intimate *Pulse*, she recorded her dancers' heartbeats to explore how their internal senses of time related to external clock time. In *The Escapement*, she looks at the history of time-keeping, and the way it affects our sense of darkness and light. Nov. 20-23, ODC Theater, SF; [www.khawthorne.net](http://www.khawthorne.net).

In its 40th year of teaching and performing, **Diamano Coura West African Dance Company** reminds us of Oakland's importance as one of the country's pre-eminent preservers of deeply held African and Pan-African cultural values. This year's annual repertory concert includes a piece called *M'Balsanne*. Nov. 29-30, Laney College, Oakl; [www.diamanocoura.org](http://www.diamanocoura.org).

Former ODC dancer Private Freeman, who was a soldier and a dancer, inspired **Deborah Slater Dance Theater's** world premiere, *Private Life*. Now in its 25th year, Slater's company creates intelligently conceived and thoughtfully realized work that challenges established thinking on stage and off. Dec. 11-14, ODC Theater, SF; [www.deborahslater.org](http://www.deborahslater.org). **SFBG**



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LEFT: FRANCES CHUNG IN FORSYTHE'S *THE VERTIGINOUS THRILL OF EXACTITUDE*; RIGHT: SAN FRANCISCO BALLET IN TOMASSON'S *NUTCRACKER* (BOTH © ERIK TOMASSON)

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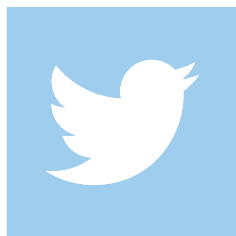
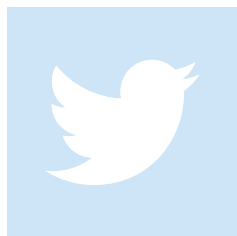
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## ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

### THEATER

#### OPENING

**Funny Girl** Hillbarn Theatre, 1285 East Hillsdale, Foster City; www.hillbarntheatre.org. \$23-42. Opens Thu/28, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Sept 21. Hillbarn Theatre performs the classic romantic musical comedy, with music by Jule Styne, lyrics by Bob Merrill, and book by Isobel Lennart.

**The Last Days of Judas Iscariot** Flight Deck, 1540 Broadway, Oakl; brownpapertickets.com/event/780550. \$15-25. Opens Thu/28, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Sept 21. Stephen Adly Guirgis' courtroom drama takes on the life of the New Testament turncoat.

**Life Could Be a Dream** Center REPeritory Company, Leshner Center for the Arts, 1601 Civic, Walnut Creek; www.centerrep.org. \$37-66. Previews Fri/29-Sat/30, 8pm (also Sept 20 and 27, 2:30pm); Sun/31, 2pm. Opens Tue/2, 7:30pm. Runs Wed, 7:30pm; Thu-Sat, 8pm; Sun, 2:30pm. Through Oct 5. CenterREPeritory Company performs Roger Bean's doo-wop musical.

**Rapture, Blister, Burn** Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-50. Previews Fri/29-Sat/30, 8pm; Sun/31, 2pm; Tue/2, 7pm. Opens Sept 4, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through Sept 28. Aurora Theatre Company opens its 23rd season with Gina Gionfriddo's drama about three generations of women "struggling with feminism's foibles."

**Wonder of the World** Douglas Morrison Theatre, 22311 N. Third St, Hayward; www.dmtonline.org. \$10-32. Previews Thu/28, 8pm. Runs Fri-Sat and Sept 18, 8pm (also Sept 13, 2pm); Sun, 2pm. Through Sept 21. Douglas Morrison Theatre opens its 35th season with David Lindsay-Abaire's comedy about self-fulfillment.

#### ONGOING

**Each and Every Thing** Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themars.org. \$20-50. Thu-Fri, 8pm; Sat, 8:30pm (starting Sept 6, Sat shows at 5); Sun, 2pm. Extended through Oct 4. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea—or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored—nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila)

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**From Red to Black** ACT Costume Shop, 1119 Market, SF; www.sfplayhouse.org. \$7.50-20. Wed/27-Thu/28, 7pm; Fri/29-Sat/30, 8pm. San Francisco Playhouse performs Rhett Rossi's detective drama as part of its Sandbox Series.

**Into the Woods** San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.



REBECCA SCHWEITZER AND MARILEE TALKINGTON IN *RAPTURE, BLISTER, BURN*  
PHOTO BY DAVID ALLEN

**Millicent Scowllworthy** Thick House Theatre, 1695 18th St, SF; www.99stockproductions.org. \$20. Thu/28-Sat/30, 8pm. 99 Stock Productions presents Rob Handel's spooky tale that cautions against burying tragic events in the past.

**Motown the Musical** Orpheum Theatre, 1192 Market, SF; www.shnsf.com. \$45-210. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 28. Over 40 hits ("My Girl," "Ain't No Mountain High Enough") pack this tale of Motown founder Barry Gordy's career in the music biz.

**Noises Off!** Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn's outrageous backstage comedy.

**O Best Beloved** This week: Glen Canyon Park, 70 Elk, SF; www.obestbeloved.org. Sun/31, 2pm. Free (donations accepted). Through Sept 13 at various NorCal venues. Idiot String's Joan Howard and Rebecca Longworth bring their SF Fringe Festival hit, an adaptation of Rudyard Kipling's *Just-So Stories*, to local public spaces aboard a mobile stage.

**Pleiades** Phoenix Theatre, 414 Mason, Sixth Flr, SF; http://pleiadesf.wordpress.com. \$20-25. Thu/28-Sat/30, 8pm. Marissa Skudlarek's world premiere reimagines the Greek myth of the seven Pleiades sisters as a story about Baby Boomers in their youth.

**The Ripple Effect** Troupe Studio Space, 855 Treat, SF; www.sfmt.org. Free (suggested donation for this show, \$20. RSVPs required as seating as limited). Also Sat/30, 2pm, free (donations accepted), Peacock Meadow, Golden Gate Park, SF; and Sun/31-Mon/1, 2pm, free (donations accepted), Dolores Park, 19th St and Dolores, SF. The veteran San Francisco Mime Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Glassholes.

**The Taming of the Shrew** This week: Presidio, Marin Post Parade Grounds, between Graham and Keyes, SF; www.sfsakes.org. Free. Sat-Sun and Mon/1, 2pm. Continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

**Too Much Light Makes the Baby Go Blind** Boxcar Theatre, 505 Natoma, SF; www.sfnofuturists.com. \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen's spontaneous, ever-changing show that crams 30 plays into 60 minutes.

#### BAY AREA

**Berlin to Broadway with Kurt Weill** Masquers Playhouse, 105 Park, Point Richmond; www.masquers.org. \$22. Fri, 8pm; Sat, 7pm; Sun/31, Sept 7, and 14, 2pm. Through Sept 20. Masquers Playhouse performs a revue celebrating the life and work of Kurt Weill.

**Cops and Robbers** Marsh Berkeley, 2120 Allston, Berk; www.themars.org. \$20-100. Fri, 8pm; Sat, 8:30pm. Through Sept 13. Hip-hop artist and law enforcement officer Jinho "The Piper" Ferreira performs his 17-character solo show.

**Fetch Clay, Make Man** Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$35-58. Tue-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Through Sept 7. Marin Theatre Company performs the West Coast premiere of Will Power's historical drama.

**An Ideal Husband** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$12-35. Runs in repertory Fri-Sun through Sept 27; visit website for specific performance dates and times. Marin Shakespeare

Company performs Oscar Wilde's witty tale.

**Moonlight and Magnolias** Dragon Theatre, 2120 Broadway, Redwood City; www.dragonproductions.net. \$10-30. Thu-Sat, 8pm; Sun, 2pm. Through Sept 7. Dragon Productions presents Ron Hutchinson's behind-the-scenes drama about the filming of *Gone With the Wind*.

**Penthesilea — Queen of the Amazons** John Hinkel Park, 41 Somerset, Berk; www.aefoberkeley.org. Free. Sat-Sun and Mon/1, 4pm. Through Sept 7. Inferno Theatre and Actors Ensemble of Berkeley perform Giulio Cesare Perrone's adaptation of Heinrich Von Kleist's Amazonian action fantasy.

**Romeo and Juliet** Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$12-35. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

**Semi-Famous: Hollywood Hell Tales from the Middle** Marsh Berkeley Main Stage, 2120 Allston, Berk; www.themars.org. \$20-100. Sat, 5pm; Sun, 7pm. Through Sept 7. Don Reed's new solo show shares tales from his career in entertainment.

**The Tempest** Old Mill Park Amphitheatre, behind the Mill Valley Public Library, 375 Throckmorton, Mill Valley; www.curtaintheatre.org. Free. Sat-Sun and Mon/1, 4pm. Through Sept 14. Curtain Theatre returns with the Bard's magical romance for its 14th outdoor performance.

**Water By the Spoonful** Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$19-74. Tue-Wed, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sept 14. TheatreWorks performs Quiara Alegria Hudes' Pulitzer Prize-winning drama about strangers who meet in an online chat room.

#### PERFORMANCE/DANCE

**"BATS Summer Improv Festival"** Bayfront Theater, 8350 Fort Mason, SF; www.improv.org. Through Sept 20. \$20. This week: "Theatre on the Edge," an improvised Brechtian musical, Fri/29-Sat/30, 8pm.

**Caroline Lugo and Carolé Acuña's Ballet Flamenco** Peña Pachamama, 1630 Powell, SF; www.carolinalu-go.com. Sat/30, Sept 6, 13, 21, 28, Oct 4, 11, 18, 26, 6:30pm. \$15-19. Flamenco performance by the mother-daughter dance company, featuring live musicians.

**"Dash: Improv in a Flash"** Un-Scripted Theater Company, 533 Sutter, Second Flr, SF; www.un-scripted.com. Sat/30, 10pm. \$15. A late-night, free-form improv show with Un-Scripted Theater Company.

**Feinstein's at the Nikko** 222 Mason, SF; www.feinsteinssf.com. This week: "City Singers:" "Clairdee: The Melody Makers," Wed/27, 7pm, \$15.

**"Mommy Queerest"** Bindlestiff Studio, 185 Sixth St, SF; katevasco.com/mommyqueerest. Fri/29-Sat/30, 8pm. \$25-40. Guerrilla Rep and Bindlestiff Studio present Kat Evasco in her solo show (co-written with John Caldon) about a closeted lesbian mother and her out lesbian daughter.

**"Out of Line Improv"** Stage Werx, 446 Valencia, SF; outoflineimprov.brownpapertickets.com. Sat, 10:30pm. Ongoing. \$12. A new, completely improvised show every week.

**"People in Plazas"** Various locations, SF; www.peopleinplazas.org. Through Oct 3. Free. Lunchtime concerts in various downtown locations showcasing jazz, world, funk, and other styles of music. **SFBG**

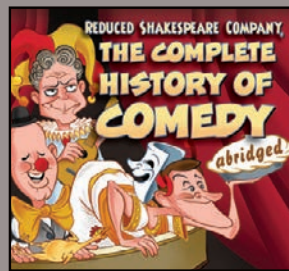
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BY MATT SUSSMAN  
arts@sfbg.com

**FALL ARTS** From retrospectives and installations tied to big names, to smaller but no less arresting gallery exhibitions, this fall's visual art offerings will have a lot to say about political bodies, politicized bodies, and the body politic. It's heartening that the "blockbuster" shows listed here by and large focus on artists whose work doesn't shy away from politics or political activism. After a summer in which there was a palpable uptick in public conversations about the US's role in humanitarian injustices — both home and abroad — I hope the following exhibitions encourage people to keep talking.

## KEITH HARING: THE POLITICAL LINE

de Young Museum, Nov. 8–Feb. 16

The posthumous ubiquity of Keith Haring's art (on coffee mugs, T-shirts, postcards) has overshadowed the fact that he made work that was as committedly political as it was populist. His stances on antinuclear proliferation, apartheid, and the survival of sexual communities in the face of the AIDS epidemic were as clear as his trademark figures. This first major West Coast Haring show in over two decades is more importantly the first to explicitly focus on the political dimension of his work. <https://deyoung.famsf.org>

## @LARGE: AI WEIWEI ON ALCATRAZ ISLAND

Sept. 27–April 26

The Chinese dissident artist's installation on Alcatraz via the FOR-SITE Foundation has been greeted with equal parts hype and skepticism. Working remotely from his studio with a team that includes collaborators



# Visual reaction

Upcoming exhibitions explore politics through art

from Amnesty International and Human Rights Watch, Ai has created new sculpture, sound, and mixed media works for four locations on the former federal penitentiary grounds (three of which are usually off-limits to the public). How these pieces will put the artist's own experiences of detainment and censorship in conversation with the site's history of discipline and insurrection remains to be seen. Here's to hoping for as much heat as there is light. [www.for-site.org/project/ai-weiwei-alcatraz](http://www.for-site.org/project/ai-weiwei-alcatraz)

## AMERICAN WONDER: FOLK ART FROM THE COLLECTION

Berkeley Art Museum and Pacific Film Archive, Oct. 1–Dec. 21

### JOHN ZURIER/MATRIX 255

Sept. 12–Dec. 21

On paper, "early American folk art" as the subject for an exhibition might sound dry as toast. But a lot happened between the signing of the Declaration of Independence in

1776 to the onset of the Civil War in 1861, the period during which the portraits, landscapes, commemorative mourning pictures, weather vanes, and decorative sculptures assembled here (and all from the BAM/PFA collection) were made. These artifacts of national self-fashioning reflect that history but also the quotidian aspects of daily life which often get left out of its telling. Also on view will be local Zurier's first solo show at the museum, which features luminous, abstract paintings and watercolors inspired by his time in Iceland. [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu)



## "NICOLAS LOBO: D.O.W."

Gallery Wendi Norris, Sept. 4–Nov. 1

Transforming chemical elements into contemplative sculptural pieces is the MO of interdisciplinary artist Lobo for his first San Francisco solo show. Previously working with sound in varying capacities, he has now turned to food science, isolating the chemical substrates of consumer goods such as doughnut frosting and cough syrup, and incorporating them into napalm and Play-Doh structures that resemble day-glo colored Song dynasty scholar stones. Toxicity never looked so enticing. [www.gallerywendinorris.com](http://www.gallerywendinorris.com)

## KOTA EZAWA

Haines Gallery, Nov. 6–Dec. 20

Throughout his career, Kota Ezawa has rendered iconic images as disparate as Patty Hearst and the SLA robbing the Hibernia Bank and Nan Goldin

**VELORIO/DEATH OF A HOMEBOY** BY RICHARD AND GRACIELA RIOS, FROM "SONGS AND SORROWS" COURTESY OF THE MEXICAN MUSEUM

photographs in a clean, simple style reminiscent of cartoons. The result is at once highly personal and aesthetically flattening, locating Cartier-Bresson's "decisive moment" outside of the event photographed and in the photograph's broader circulation across time. This collection of new work should provide another chapter in his ever-evolving history of the medium. [www.hainesgallery.com](http://www.hainesgallery.com)

## SONGS AND SORROWS: DÍAS DE LOS MUERTOS 20TH ANNIVERSARY

Oakland Museum of California, Oct. 8–Jan. 4

While the popularity of the Mission's annual Días de los Muertos celebration grows in tandem with the dislocation of the community that originated it, Oakland Museum of California's 20th anniversary celebration grounds the holiday in some much-needed historical perspective, while showcasing Latino and Latina artists who continue to innovate on the traditions and aesthetics the celebration has inspired. [www.museumca.org](http://www.museumca.org)

## "SOMETHING COMPLETELY DIFFERENT"

City Limits, Aug. 30–Sept. 13

You have to act fast on this one. If you want to see something completely new, head to this group show at one of Oakland's strongest exhibition spaces. For this salon-style collection, each of the 60 participating artists was asked to go outside his or her comfort zone to create a piece that was truly new. The opening reception Sept. 5 doubles as a gallery fundraiser, so now is your chance to pick up something by one of the Bay Area's best and brightest. <http://citylimitsgallery.com> **SFBG**

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# Pixilated joy

Chickens, cats, sharks, and sweet dance moves:  
fall's offbeat video games

BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

## SUPER SMASH BROS.

Nintendo is ready to pull on our retro-gaming heartstrings yet again with the newest *Super Smash Bros.* The fan-service fighter pits four characters against each other in a battle royale, and the now-familiar Nintendo roster of Mario, Link, Starfox, Donkey Kong, and gang will be joined by new third party characters: the blue bomber, Megaman, and everyone's favorite pellet muncher, Pac-Man. Online play and the ability to create your own fighters using the Wii and 3DS Mii system are enough to get any Nintendo geek doing a barrel roll for joy.

**Platforms:** 3DS/WiiU

**Release:** 3DS, Oct. 3; WiiU, Holiday 2014  
www.smashbros.com

## CONFLICKS: REVOLUTIONARY SPACE BATTLES

Leonardo Da Vinci has discovered a way to transmute egg yolk into a super-powerful golden substance that



jump-starts human intelligence and allows the manipulation of space-time (like you do). This strange, wonderfully chicken-laden concept launches the French Revolution into space, as Renaissance-era kingdoms wage war in a Real Time Strategy-style game. It's like *Age of Empires* meets *Starcraft* meets chickens. This is the game no one knew we wanted until we saw it enslave fowl, and launch to the stars. Baww baww baww la revolution!

**Platforms:** Windows/Mac OS/Linux

**Release:** Fall 2014  
http://artificestudio.com

## WORLD OF DIVING

*World of Diving* is like a fish tank you can dive into, and just relax. It's not a game in the traditional sense, rife with goals, action, or perilous adventure (though you must avoid the occasional shark). The game outfits the player in diving gear for a leisurely paddle through ocean reefs, sunken ships, and other underwater settings. Your mission? To look at the pretty fish,

snap photos of them, and chill out. There are occasional checklists (how many lionfish can you find?), and the randomly generated maps are sure to keep things fresh, but this is definitely a placid affair. Bonus: The game is Oculus Rift virtual reality compatible. **Platforms:** PC/Mac OS **Release:** Fall 2014 (demo available now) [www.divegame.net](http://www.divegame.net)

## THEATERRHYTHM FINAL FANTASY CURTAIN CALL COLLECTOR'S EDITION

The *Final Fantasy* series is known for its stellar orchestral compositions, so it's surprising so few games in the series have centered around music. But now that historic injustice has ended! *TheaterRhythm* is a rhythm game (like *Guitar Hero*), centered entirely around chibi-versions of well-known *Final Fantasy* characters. Okay, it is a little strange to avenge the death of Aerith while battling Sephiroth using hip-swinging dance moves, but still ... Chocobos, dancing! The quest mode spans most of *Final Fantasy*'s 13-plus games, giving every *FF* fan music to jam to.

**Console:** 3DS

**Release:** Sept. 16  
www.theatrhythm.com

## CATLATERAL DAMAGE

The life of a cat seems easy, but this game will convince you otherwise. Cats have goals, dammit, and in *Catlateral Damage* you must knock over as many of your owner's possessions as you can within the time allotted. Look, a perfectly whole coffee mug! It's an obvious invitation for a



swat of your paws. The satisfying crash signals gaming success. The demo, out now, features cel-shaded cartoon graphics à la *Zelda: The Wind Waker*, and your kitty avatar seems to be able to jump with super-feline prowess. But don't hiss over the small stuff, because you'll have too much fun swatting the big stuff, like that TV on the dresser. **Platforms:** Linux, Mac OS, OUYA, Windows **Release:** Fall/Winter 2014 (demo available now) [www.catlateraldamage.com](http://www.catlateraldamage.com) **SFBG**

## THE G-LIST THE GUARDIAN'S TOP TO DOS



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MAR 13–SEP 7

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Mary Blair, concept artwork for *Peter Pan* (1953); collection Walt Disney Family Foundation, gift of Ron and Diane Disney Miller; © Disney | *MAGIC, COLOR, FLAIR: the world of Mary Blair* is organized by The Walt Disney Family Museum | © The Walt Disney Family Museum® Disney Enterprises, Inc. | © 2014 The Walt Disney Family Museum, LLC | The Walt Disney Family Museum is not affiliated with Disney Enterprises, Inc.



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## ARTS + CULTURE FAIRS + FESTIVALS

Listings are compiled by Guardian staff.

**AUG. 30**

**Pilgrim Soul Forge Harvest Fair** Pilgrim Soul Forge, 101 West Tower, Alameda; www.grantsforge.com. Noon-6pm, free. Possibly the only fall fair in the Bay Area to offer blacksmithing demonstrations alongside the usual suspects: food trucks, craft vendors, and live music.

**Savor Filipino** Justin Herman Plaza, Embarcadero at Market, SF; www.savorfilipino.com. 10am-6pm, free (most workshops \$15). Try the best in Filipino cuisine at this gathering of chefs and authors, with a huge menu of tasty eats (check it out online) and workshops on vegan Filipino cooking, modern Filipino desserts, and other tasty topics. Plus: live music and traditional dance performances, and a "Dance That Lumpia Off" audience-participation activity.

**AUG. 30-31**

**Millbrae Art and Wine Festival** 400 Broadway, Millbrae; www.miramarevents.com. 10am-5pm, free. Downtown Millbrae's annual Mardi Gras-style celebration, with live music, a juried art show, a classic car show, carnival-style rides, and tons of specialty food and drink vendors.



**San Francisco Zine Fest** SF County Fair Building, 1199 Ninth Ave, SF; www.sfzinefest.org. Aug 30, 11am-5pm; Aug 31, 11am-4pm. Free.

Support indie writers, artists, and creators at this annual event, with exhibitions, workshops, book signings, and more. Special guests include Ryan Sands (publishing company Youth in Decline), Tomas Moniz (RAD DAD zine), and illustrator and cartoonist Hellen Jo.

**AUG. 30-31**

**SF Bay Brazilian Day and Lavagem Festival** Casa de Cultura, 1901 San Pablo, Berk; www.brasarte.com. 11am-7pm, free. Celebrate Brazilian Independence Day with a lavagem (blessing) calling for world peace, plus Brazilian music, food, a "Caipirinha lounge," and more.

**AUG. 31**

**Oakland Pride** Uptown Oakl; www.oaklandpride.org. Parade starts at 10:30am, Broadway and 14th St; festival, 11am-7pm, Broadway at 20th Sts. Parade free; festival \$5-10. It's the very first year for the Oakland Pride Parade, while Sheila E headlines the fifth annual festival, billed as the second-largest pride event in NorCal.

**SEPT. 6**

**SF Mountain Bike Festival** McLaren Park, Jerry Garcia Amphitheater, 20 John F. Shelley, SF; sfburbanriders.org/wordpress/sf-mtb-festival. 9am-5pm, free. Register in advance to compete — or just show up to spectate or test your skills in any of the non-competitive categories. Events include a short-track challenge, a 10-mile urban adventure ride, a cargo bike hill climb, a bike skills challenge for youth and families, and more, plus a box jump demo and a bike raffle.

**SEPT. 6-7**

**Autumn Moon Festival** Chinatown, SF; www.moon-festival.org. Grand opening ceremony and parade, Sept 6, 11am; festival, 11am-5pm (dog costume contest, Sept 7, 2:30pm). Free. Cultural performances, an open-air street bazaar, lion dancing, and (new this year!) a dog costume contest highlight this 24th annual celebration of the Asian holiday.

**Mountain View Art and Wine Festival** Castro between El Camino Real and Evelyn, Mtn View; www.miramarevents.com. 10am-6pm, free. With works by over 600 professional craftspeople and artists, plus live music, home and garden exhibits, a young-performers stage, a climbing wall, food and wine, and more.

**SEPT. 7**

**Haight Street Music and Merchants Street Festival** Haight between Masonic and Stanyan, SF; hsmmsf@gmail.com. Noon-6pm, free. Yep, it's another street fair on Haight — but this brand-new event has a highly local focus, since it's sponsored by local merchants. Expect three stages of music, kids' activities, a skate ramp, and more.

**SEPT. 13**

**Sea Music Festival** San Francisco Maritime National Historic Park, Hyde Street Pier, SF; www.nps.gov/safr/planyourvisit/seamusicfestival2014.htm. 9am-5pm; evening chantey sing, 7:30-9:30pm. Outdoor performances free; admission to historic



ships \$5 (15 and under with adult supervision, free). Learn about maritime history through music at this all-day fest of traditional and contemporary songs, instrumentals, and dances. The Sea Music Concert Series continues aboard the *Balclutha* Sept 20, Oct 25, and Nov 25 (\$12-14 or a season ticket, \$36).

**SEPT. 13-14**

**Ghirardelli Chocolate Festival** Ghirardelli Square, 900 North Point, SF; ghirardelli.com/chocolate-festival. Noon-5pm, \$20-40. Help raise money for Project Open Hand and satisfy your sweet tooth at this 19th annual dessert and wine fiesta. In addition to offering samples of gourmet goodies from over 50 vendors, Ghirardelli hosts chef demos, a silent auction, a "Chocolate School" (learn about the chocolate-making process!), and the ever-popular hands-free sundae-eating contest.

**SEPT. 14**

**Comedy Day** Sharon Meadow, Golden Gate Park, SF; www.comedyday.com. Noon-5pm, free. This year's incarnation of the free, all-day comedy festival is dedicated to the memory of supporter (and frequent unannounced performer) Robin Williams. **Sunday Streets: Western Addition** Fillmore between Geary and Fulton; Fulton between Fillmore and Baker, SF; www.sundaystreetssf.com. 11am-4pm, free. What traffic? Explore the neighborhood (including Alamo Square) on foot or bike.

**SEPT. 19-21**

**Eat Real Festival** Jack London Square, Oakl; www.eatrealfest.com. Sept 19, 1-9pm; Sept 20, 10:30am-9pm; Sept 21, 10:30am-5pm. Free. Billed as a combo "state fair, street-food festival, and block party," this fest offers sustainable, regionally-sourced eats (BBQ, ice cream, curry, and more) costing eight bucks or less.

**Oktoberfest by the Bay** Pier 48, SF; www.oktoberfestbythebay.com. Sept 19, 5pm-midnight; Sept 20, 11am-5pm and 6pm-midnight; Sept 21, 11am-6pm. \$25-75 (Sept 20-21 day session, kids 13-18, \$5; must be accompanied by parent). The Chico Bavarian Band returns to add oompah to your eating and, more importantly, drinking experience. *Prost!*

**SEPT. 20-21**

**Mill Valley Fall Arts Festival #58** Old Mill Park, 325 Throckmorton, Mill Valley; www.mvfaf.org. 10am-5pm, \$5-10. Over 140 fine artists participate in this fair, which is held in a can't-be-beat location (hi, majestic redwoods) and also features live music and children's entertainment.

**SEPT. 21**

**Folsom Street Fair** Folsom between Eighth and 13th Sts, SF; www.folsomstreetfair.com. 11am-6pm, \$10 donation requested (donation sticker entitles wearer to \$2 off drinks). The leather and fetish fantasia returns with over 200 exhibitor booths, two giant dance floors, public play stations, erotic art, and more.

**SEPT. 27**

**Bay Area Record Fair** Thee Parkside, 1600 17th St, SF; www.theeparkside.com. 11am, \$5 early entry (free after noon). Vinyl junkies, take note: over 30 Bay Area indie labels participate at this semi-regular event, which also boasts live music, DJs, raffles, and more.

**San Mateo Bacon and Brew Festival** Central Park, Fifth Ave and El Camino Real, San Mateo; www.sanmateobaconandbrew.org/bbf. 11am-5pm, \$15. This fest breaks it down to the essentials. Admission gets you a free beer (or soft drink), while food vendors favor you-know-which crispy pork product.

**SuperHero Street Fair** 1700 Indiana, SF; www.superherosf.com. 1-11pm, \$10. Seven stages and 13 "sound camps" provide the beats for this fifth annual festival celebrating heroes, villains, side-kicks, and everything in between. It goes without saying that costumes are highly encouraged.

FROM TOP LEFT: AUTUMN MOON FESTIVAL (SEPT. 6-7); ALTERNATIVE PRESS EXPO (OCT. 4-5) APE PHOTO BY BARRY BROWN



**OCT. 13**

**World Championship Pumpkin Weigh-Off** IDES Grounds, 735 Main Street, Half Moon Bay; weighoff.miramarevents.com. 7-11am, free. Who will reign supreme at this 41st annual battle of the bulge, dubbed the "Superbowl of Weigh-Offs"? Last year's champ tipped the scales at 1,985 pounds — that's a lotta pie!

**OCT. 18**

**Noe Valley Harvest Festival** 24th St between Sanchez and Church, SF; www.noevalleyharvest-festival.com. 10am-5pm, free. This 10th annual shindig aims to help you get a jump on holiday shopping, with over 50 local artisans showing their creations. Also: two stages of music, costume contests for dogs and kids, a dunk tank, a pumpkin patch, and more.

**Potrero Hill Festival** 20th St between Wisconsin and Missouri, SF; www.potrerofestival.com. 11am-4pm, free. Now in its 25th year, this neighborhood block party features local food and entertainment — including a kick-off Cajun-style brunch (\$5-12) with Dixieland jazz — plus pony rides and a bouncy house for kids.

**OCT. 18-19**

**Half Moon Bay Art and Pumpkin Festival** Main between Mill and Spruce, Half Moon Bay; www.miramarevents.com. 9am-5pm, free. They don't call Half Moon Bay the World Pumpkin Capital for nothing — the coastal town represents at its 44th annual gourd-tastic throwdown with three stages of music, the Great Pumpkin Parade



(Oct 18 at noon), a haunted house attraction, expert Jack O' Lantern carving, and food and drinks galore (pumpkin beer, anyone?)

**OCT. 19**

**Sunday Streets: Mission** 18th St between Guerrero and Harrison and Valencia between 25th and Duboce, SF; www.sundaystreetssf.com. 11am-4pm, free. Sunday Streets returns to the Mission! Check the website after Oct. 3 for updates on planned activities.

**OCT. 25**

**San Francisco's Wharf Fest** Fisherman's Wharf, SF; www.sresproductions.com. 11am-6pm, free. Celebrate SF's waterfront history at this event, with a chowder competition, chef demos, ship tours, street performers, fireworks, and more.

**NOV. 2**

**San Francisco Day of the Dead Procession and Festival of Altars** Festival, Garfield Park, 26th St and Harrison, SF; www.dayofthedeadsf.org. 6-11pm, free. Procession begins at 22nd St and Bryant, SF; www.dayofthedeadsf.org. 7pm, free. Add a personal altar for a loved one who has passed away to the display at Garfield Park (candles must be in glass containers; no open flames allowed), and bring canned food to donate to St. Anthony's Foundation, in honor of the altar memorializing the deaths of homeless people in SF. The procession, led by Rescue Culture Collective, circles the Mission accompanied by traditional Aztec dancers.

**NOV. 14-16**

**Green Festival** Fort Mason Center, 2 Marina, SF; www.greenfestivals.org/sf. Nov 14, noon-6pm; Nov 15-16, 10am-6pm. \$15-30. Learn how to "work green, play green, and live green" at this expo, an ode to health and sustainability. Featured events include vegan and vegetarian cooking demos, inspirational speakers, and a marketplace with more than 250 eco-friendly businesses. **SFBG**





FROM LEFT: RWANDA-SET DOC *DANCE UP FROM THE STREET* SCREENS AT THE UNITED NATIONS ASSOCIATION FILM FESTIVAL; BUSTER KEATON IN *THE GENERAL* (1926) AT "SILENT AUTUMN;" BEN AFFLECK IN DAVID FINCHER'S *GONE GIRL*; TOM SKERRITT AND SHIRLEY KNIGHT IN *REDWOOD HIGHWAY* AT THE LEGACY FILM FESTIVAL ON AGING GONE GIRL PHOTO BY MERRICK MORTON



BY CHERYL EDDY  
cheryl@sfbg.com

**FALL ARTS** Autumn is primo movie season, not just in awards-hungry Hollywood. Here in the Bay Area we've got unique rep programming and festivals galore to keep our eyeballs fully engaged — and just enough room for some prestige movie-star pictures for dessert.

## REP VENUES

Standing its ground on turbulent, tech-chic Valencia Street, gallery and screening venue **Artists' Television Access** marks its 30th anniversary with "ATA Lives!" Sept. 4 brings a showcase of works by staffers past and present — and then a 30-hour marathon screening and benefit curated by local artist Gilbert Guerrero. Other anniversary events include programs dedicated to the Kuchar brothers and a fresh installment in "live cinema" series Mission Eye & Ear.  
[www.atasite.org](http://www.atasite.org)

ATA co-founder Craig Baldwin launches the latest **Other Cinema** season Sept. 13 with an "ATA Superstars" showcase of works by Bryan Boyce, James Hong, and others. Another highlight is Sept. 20's "Anomalies from the Archive," with East Coast artists Walter Forsberg and John Klacsmann performing what Baldwin describes as their "exploded view of a Technicolor lab error," as well as sharing "kino-curiosities" from the Prelinger Archives, SF Media Archive, and other sources. Also cool: a basketball-themed night (Oct. 25) and an experimental sci-fi program (Nov. 8) that takes on the failed Soviet lunar landing, among other topics.  
[www.othercinema.com](http://www.othercinema.com)

The **Exploratorium** continues its "Saturday Cinema" shorts (Sept. 6, it features 1933 stop-motion marvel *The Mascot*) as well as its "Off the Screen" series, including another chance to see Forsberg and Klacsmann's *Technicolor*

# Hot tickets

N.G. (Sept. 18) and an outdoor showing of *Impossible Light* — maybe your only chance to see a doc about the Bay Lights while the Bay Lights themselves glitter in the background (Sept. 25).  
[www.exploratorium.edu](http://www.exploratorium.edu)

Now in its 11th year, **Bernal Heights Outdoor Cinema** continues its tradition of showing works by local artists. It kicks off Sept. 4 at El Rio with a shorts program, plus a performance by comedian Johnny Steele; it continues the next night with the ever-popular "Film Crawl on Cortland," with screenings at venues like the Bernal Heights Neighborhood Center throughout the night. Sept. 6, "Under the Stars" brings short films to Precita Park. Oct. 7, the fest returns for a "Best of Bernal Night" at the Mission Cultural Center for Latino Arts.  
<http://bhoutdoorcine.org>

The **San Francisco Cinematheque's** fall calendar includes more Kuchar love, with Anthology Film Archives' Andrew Lampert at Yerba Buena Center for the Arts to celebrate his new *George Kuchar Reader* (Oct. 18). And! At the Castro, two nights of "Mary Woronov, Warhol Superstar," with Woronov in person alongside screenings of 1966's *Chelsea Girls* and *Hedy* (Nov. 6-7).  
[www.sfcinematheque.org](http://www.sfcinematheque.org)

Also at the Castro, the San Francisco Silent Film Festival moves its popular "Silent Winter" to Sept. 20 and renames it (aha!) "**Silent Autumn.**" Per usual, the programming is excellent, with top-notch musical accompaniment planned for each screening. Compilations include "Another Fine Mess: Silent Laurel and Hardy Shorts" and the British Film Institute's time-capsule peek at the start of World War I, "A Night at the Cinema in

1914." Features are the Valentino classic *The Son of the Sheik* (1926); Buster Keaton comedy *The General* (1926); and German Expressionist chiller *The Cabinet of Doctor Caligari* (1920).  
[www.silentfilm.org](http://www.silentfilm.org)

The **Castro Theatre's** own programming unveils tributes to both Robin Williams (series starts Sept. 7) and Lauren Bacall (Oct. 1). The Castro is also the most consistent venue for Jesse Hawthorne Ficks' "**Midnites for Maniacs**" series; Sept. 19 honors "Diegetic Odysseys" with a double-feature of *Inside Llewyn Davis* (2013) and *Coal Miner's Daughter* (1980).  
[www.castrotheatre.com](http://www.castrotheatre.com); [www.midnitesformaniacs.com](http://www.midnitesformaniacs.com)

Fall at the **Pacific Film Archive** includes complete retrospectives "Eyes Wide: The Films of Stanley Kubrick" (Sept. 4-Oct. 31) and "James Dean, Restored Classics from Warner Bros" (Sept. 5-20). There's also the Berkeley-appropriate "Activate Yourself: The Free Speech Movement at 50" (Sept. 11-Oct. 30); movie-geek catnip "Jean-Luc Godard: Expect Everything from Cinema" (Sept. 12-Oct. 23) and "Life: The Films of Hou Hsiao-hsien" (Oct. 10-Dec. 14); and the launch of an impressively depthed overview of Georgian cinema (Sept. 26-April 19).  
[www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu)

Didn't make it to any of the big out-of-town film festivals this past year? Don't worry — the **Roxie's** got your back with a calendar that includes the buzzed-about *Memphis* (opens Sept. 19); Nick Cave docudrama *20,000 Days on Earth* (Sept. 26); Catherine Breillat's *Abuse of Weakness* (Oct. 3); and Alex Ross Perry's *Listen Up Philip* (Oct. 26).  
[www.roxie.com](http://www.roxie.com)

Over at the **Yerba Buena Center**

The season unspools at a theater (or a park or museum) near you

for the Arts, film/video curator Joel Shepard promises an action-packed fall, with series like the extremely timely "Lest We Forget: Remembering Radical San Francisco" (Oct. 2-26); Halloween-time new horror films from Spain, including Albert Serra's Casanova-meets-Dracula tale *Story of My Death* (2013); "New Black Cinema" (Nov. 6-9) and "New Waves in Mexican Cinema" (Dec. 4-21); and *Double Play*, a new documentary on Richard Linklater that's screening as part of a Linklater-James Benning dual focus (Nov. 13-16).  
[www.ybca.org](http://www.ybca.org)

The **San Francisco Film Society** begins its fall mini-festival season Nov. 6, with "French Cinema Now," followed by "Hong Kong Cinema" (Nov. 14-16) and "New Italian Cinema" (Nov. 19-23). It also presents a screening of acclaimed indie *Hellion*, with director Kat Candler in person (Sept. 15), and hosts Ethiopian American filmmakers Zeresenay Mehari and Mehret Mandefro as its latest artists-in-residence (Oct. 1-14).  
[www.sffs.org](http://www.sffs.org)

## FEELING FESTIVE?

**California Independent Film Festival** Lifetime achievement award winner Julie Newmar appears in person at this fest, which also includes a 30th anniversary tribute to *Sixteen Candles*.  
Sept. 11-14; [www.caiff.org](http://www.caiff.org)

**Legacy Film Festival on Aging** Shorts, features, and documentaries from around the world that take on "the challenges and triumphs of aging."  
Sept. 12-14; [www.legacyfilmfestivalonaging.org](http://www.legacyfilmfestivalonaging.org)

**World's Independent Film Festival** Formerly billed as the Third World Indie Film Festival, this Silicon

Valley-based event presents films by emerging international filmmakers.  
Sept. 19-21; [www.theworldindiefilmfest.com](http://www.theworldindiefilmfest.com)

**San Francisco Irish Film Festival** Contemporary Irish cinema, including shorts and Irish-language films (with English subtitles).  
Sept. 18-20; <http://sfirishfilm.com>

**Cine+Mas SF's San Francisco Latino Film Festival** Features, docs, and shorts from Argentina, Brazil, Chile, Colombia, Puerto Rico, Peru, Uruguay, and points beyond.  
Sept. 19-27; [www.sflatinofilmfestival.com](http://www.sflatinofilmfestival.com)

**Oakland Underground Film Festival** This East Bay celebration of indie cinema kicks off with SXSW sci-fi hit *The Infinite Man* and the Michael Jai White-starring *Falcon Rising*.  
Sept. 25-28; [www.oakuff.org](http://www.oakuff.org)

**Iranian Film Festival** This fest's motto is "discovering the next generation of Iranian filmmakers."  
Sept. 27-28; [www.iranianfilmfestival.org](http://www.iranianfilmfestival.org)

**Arab Film Festival** Emphasizes independent films that provide "insightful and innovative perspectives" on Arab people, culture, history, and politics. This year, look for an emphasis on comedy, animation, and films for kids.  
Oct./Nov. TBD; [www.arabfilmfestival.org](http://www.arabfilmfestival.org)

**Mill Valley Film Festival** History doesn't lie: Five of the last six Best Picture winners had their Bay Area debuts at this veteran fest, which is also known for its star-studded special events.  
Oct. 2-12; [www.mvff.org](http://www.mvff.org)

**"Berlin and Beyond Autumn Showcase"** The actual B&B fest isn't until January 2015, but fans of German-language cinema can nibble on this mini-fest, which showcases a 35mm screening of the late Michael Glawogger's 1998 *Megacities*.  
Oct. 11; [www.berlinbeyond.com](http://www.berlinbeyond.com)

**ReelAbilities Bay Area Disabilities Film Festival** Presented by Creative Growth, this fest promotes the awareness and appreciation of the lives, stories, and art of people with disabilities.  
Oct. 15-19; [www.creativegrowth.org](http://www.creativegrowth.org)

CONTINUES ON PAGE 38 >>



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## FILM FALL

BRAD PITT (WITH XAVIER SAMUEL) PLAYS A CHARACTER NAMED "WARDADDY" IN *FURY*.



PHOTO BY GILES KEYTE

CONT>>

**United Nations Association Film Festival** The all-documentary festival highlights themes of human rights, the environment, refugee issues, war and peace, and more. This year's theme is "Bridging the Gap."

Oct. 16-26; [www.unaff.org](http://www.unaff.org)

**American Indian Film Festival** Now in its 39th year, this fest showcases works (including narratives, docs, music videos, and animation) by and about North American Indian and Canada First Nation people.

Nov. 1-9; [www.afisf.com](http://www.afisf.com)

**San Francisco Dance Film Festival** Shorts, documentaries, and performance films celebrating dance, with a special tribute to documentarian Frederick Wiseman.

Nov. 6-9; [www.sfdancefilmfest.org](http://www.sfdancefilmfest.org)

**San Francisco Transgender Film Festival** This extremely popular fest (program info coming in early October) celebrates films that challenge stereotypes and "promote the visibility of transgender and gender variant people."

Nov. 7-9; [www.stfff.org](http://www.stfff.org)

**3rd I San Francisco International South Asian Film Festival: Bollywood and Beyond** This year's fest focuses on music and dance, with a centerpiece lecture-performance on "Bollywood maestros" R.D. Burman and A.R. Rahman.

Nov. 6-9 and 15; [www.thirdi.org](http://www.thirdi.org)

### FIRST-RUN INTRIGUE

Apologies to Katniss Everdeen (*The Hunger Games: Mockingjay — Part 1* is out Nov. 21; as always, all release dates are subject to change) and Reese Witherspoon (*Wild*, Dec. 5), but fall's big-budget brigade is awfully male-dominated. That said, one of the season's most-anticipated films — David Fincher's take on the runaway best-seller *Gone Girl* (Oct. 3) — has quite the doozy of a female character (Rosamund Pike) to offset its double-sided lead (Ben Affleck). Fourteen more must-see (dude-filled) films below.

**The Drop** (Sept. 12) Tom Hardy and the late James Gandolfini star in this Dennis Lehane crime drama, which also has a puppy-themed subplot. Everybody wins!

**A Walk Among the Tombstones** (Sept. 19) and **The Equalizer** (Sept. 26)

Thank you, Liam Neeson and Denzel Washington, for keeping the "lone-wolf badass" genre alive.

**The Guest** (Oct. 3) *Downton Abbey* escapee Dan Stevens stars in this creeper from indie horror auteurs Adam Wingard and Simon Barrett.

**The Judge** (Oct. 10) How's this for casting: Robert Downey Jr. plays a hotshot lawyer; Robert Duvall is his estranged, retired-judge father who maybe killed someone.

**Kill the Messenger** (Oct. 10) Jeremy Renner plays Pulitzer-winning San Jose journalist Gary Webb in this thriller about the CIA's suspected involvement in the crack epidemic.

**Whiplash** (Oct. 17) In this Sundance hit, a talented jazz drummer (Miles Teller) meets the music teacher from hell (the inimitable J.K. Simmons).

**Fury** (Oct. 17) Brad Pitt (and the haircut that launched a thousand hipster imitations) stars in David Ayer's action drama, set during the last month of World War II.

**Birdman** (Oct. 17) Michael Keaton plays "a washed-up actor who once played an iconic superhero" (hmm...) in Alejandro González Iñárritu's ensemble dramedy. Also aboard: Emma Stone, Naomi Watts, Edward Norton, and Zach Galifianakis.

**Revenge of the Green Dragons** (Oct. 24) Martin Scorsese presents this latest from Andrew Lau (with Andrew Loo), whose 2002 *Infernal Affairs* became the Oscar-winning *The Departed* (2006). Gangsters + revenge plot + 1980s NYC Chinatown = oh hell yes.

**Interstellar** (Nov. 7) Matthew McConaughey — already an expert on time being a flat circle, thanks to *True Detective* — has his first post-Oscar turn in Christopher Nolan's drama about wormhole-traversing space explorers.

**Foxcatcher** (Nov. 21) Bennett Miller directs Steve Carell, Channing Tatum, and Mark Ruffalo in this true crime tale of two Olympic wrestlers and one murderous millionaire.

**Exodus: Gods and Kings** and **Inherent Vice** (both Dec. 12) Better take work off this particular Friday, because Ridley Scott (with Christian "Moses" Bale and Joel "Ramses" Edgerton) is getting Biblical, and Paul Thomas Anderson (with an all-star ensemble cast, led by Josh Brolin) is adapting Pynchon. **SFBG**



FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

**As Above, So Below** Psychological and supernatural terror overtakes a group of explorers (including *Mad Men*'s Ben Feldman) who venture off the map in Paris' catacombs. (1:40) *California*.

**Brasslands** Horn dogs, rejoice! Brassy, flashy joy mixed with a history of pain and a heaping helping of trumpets, tubas, and all manner of ex-band geeks mark this documentary on Serbia's Guca Trumpet Festival. NYC's Meerkat Media Collective captures all the delightful noise as more than half a million music fans converge on the valley hamlet of Guca for the annual competition, which promises fame and fortune for its winners. In honor of the 50th anniversary, a decade after NATO finally unleashed its fury on Belgrade, international combos have returned to an old country still roiling with issues, from a native Serbian band of champions whose leader promises to wipe the Roma combos "off the face of the earth," to the groom at a wedding party who "wants to fire a gun but is afraid he'll look like a terrorist on film," to the Roma player who shrugs, "We're 'black' musicians — they're 'white' musicians." Not to mention Zlatne Uste, the brass band of New Yorkers, said to be the first non-Serbian outfit to play the festival, who honestly own up to their outsider status and the band-camp bubble they foster. "People don't like Americans there in general, not to mention leftie, hippie, weird Americans who have appropriated all their national music to provide this fantasy world that we live in here," says one female band member, an anomaly in a still-male-dominated scene. Far be it from the filmmakers to shy from the heat, whether it's a particularly incendiary quote, the bloody slaughter of a lamb at a Roma celebration, or an especially hot horn solo. (1:24) *Roxie*. (Chun)

**Jamie Marks Is Dead** When the titular bullied teen (Noah Silver) is found dead — whether by suicide or foul play is unclear — those most affected turn out to be two schoolmates who were barely aware of him, or each other, while he was alive. Gracie (Morgan Saylor) discovered the corpse under a river bridge on the fringe of their small upstate NY town; track star Adam (Cameron Monaghan) witnessed teammates cruelly abusing the misfit boy but did nothing to stop it. When the two cross paths, Gracie reveals that she's seen Jamie — pale, naked, shivering, as if stuck in his last moments of life — lurking in the woods outside her home. Frightened, she urges Adam not to engage with the ghost. But in his guilt, he does, striking up a curious friendship with this specter who's "come back" for purposes murky at best. Adapted from a novel by Christopher Barzak, this couldn't be more different from director Carter Smith's 2008 gore-horror hit *The Ruins*, being cryptic supernatural drama that aims less for scares than eerie poignancy. (The one scary element is Madisen Beaty as a malevolent second ghost.) It's eerie, all right, with wintry atmospherics that intrigue until it's clear the story is going to remain rather vague. The poignancy never quite comes across (save perhaps in a subplot with Liv Tyler as Adam's mother, who copes haplessly with a serious accident) because while well-acted, the characters are poorly developed, and the precise point remains elusive. This is an aesthetically striking mood piece, but will frustrate those looking for conventional horror content, and it's never quite enigmatically fascinating enough to leap past various potholes of conceptual and plot logic. (1:40) (Harvey)

**Kundo: Age of the Rampant** Brutal violence and some mightily clever outlaw fighting tactics highlight this spaghetti western-influenced revenge drama, set during Korea's Joseon dynasty, circa the late 1850s. Corruption reigns, with government officials easily bought by the era's version of one-percenters — leaving the majority of the population to struggle and starve. A long, complicated back story unites the two leads, one being Jo Yoon (Kang Dong-won), the power-mad, illegitimate son of the countryside's richest man, who channels his *Game of Thrones*-style angst about being a bastard into becoming the deadliest sword-wielder around. The other is Dolmuchi (Ha Jung-woo), a dirt-poor butcher who backs out of one of Jo's cruel schemes, sees his family slaughtered, and is quickly adopted by the region's scrappy, ruthless, Robin Hood-esque bandit clan. These two angry mobs are set up early for a last-act clash, but director Yoon Jong-bin — helmer of excel-

STEVE COOGAN AND ROB BRYDON HIT THE ROAD AGAIN FOR *THE TRIP TO ITALY*.

PHOTO COURTESY OF IFC FILMS



lent 2012 crime drama *Nameless Gangster*, a similarly intricate tale of simmering grudges and vulgar displays of power in 1980s Busan — takes the long road getting to the inevitable showdown, raising the stakes ever higher, fleshing out secondary characters, and papering over story gaps with narration when needed. Still, with its charismatic performances and Morricone-esque score, this is a rousing epic, and taken with *Gangster* (which also stars Ha), it firmly establishes Yoon as a director worthy of further notice. (1:40) *Four Star*. (Eddy)

**Life of Crime** Maintaining the novel's original time and place, this retro caper flick is a faithful adaptation of Elmore Leonard's jaunty 1978 *The Switch*. John Hawkes and Yasin Bey (aka Mos Def) play genial petty criminals who hit on the bright idea of blackmailing a successful suburban Detroit businessman (Tim Robbins) they know has secretly pocketed away some ill-gained assets in the Bahamas — and they'll kidnap his wife (Jennifer Aniston) for additional leverage. Little do they realize their spectacularly scumbaggy target sees a golden opportunity in their idle threats to murder Mrs. Scumbag; he's tired of her, he's already got a younger mistress (Isla Fisher), and figures this scenario would relieve him of alimony at the very least. With Mark Boone Jr. and Will Forte providing additional flavor as two more colorfully icky characters, *Life of Crime* is droll, astute, and funny as it cleverly delivers comeuppance where due. While much less flashy or sprawly than last year's *American Hustle*, Daniel Schechter's trades in equally tacky late-1970s fashions and vibes. It's also, in its more modest way, just as satisfying a narrative. And in a movie full of good actors, the surprisingly scene-stealing-gest is Aniston, who underplays her unhappy trophy hausfrau to seriocomic perfection. (1:34) (Harvey)

**Love Is Strange** Ben (John Lithgow) and George (Alfred Molina) have been together four decades, so it's a big celebration for their extended family of friends and relations when they finally, legally get hitched. But news of the marriage reaches the archdiocese in charge of the Catholic high school where George teaches music, and while he's hardly been in the closet at work or anywhere

else, this supposed gesture of public defiance against church doctrine gets the beloved instructor fired. With Ben a not-particularly-successful painter, and George now looking for a new job, the couple can now no longer afford to pay the mortgage on the Manhattan co-op apartment they've lived in for 20 years (but only owned for five). Finding an affordable new place is near-impossible. So the pair find themselves split up, forced to crash under different roofs and awkward circumstances. Ben moves in with his workaholic nephew (Darren Burrows), unwittingly heightening tensions with his authority wife (Marisa Tomei) and especially their moody teenage son (Charlie Tahan), who deeply resents having to share his bedroom. George lands on the couch of a younger gay couple, two cops (Cheyenne Jackson, Manny Perez) who are very nice but have an active social life that robs him of privacy and sleep. This latest from ever-more-excellent Ira Sachs (2012's *Keep the Lights On*), its near-flawless screenplay co-written with Mauricio Zacharias, is a widely relatable drama about precisely observed human nature and increasingly inhumane economic realities. It's also easily one of the best US films 2014 is likely to offer. Might as well start filling out your Oscar ballots, because this movie is definitely going to be a contender. (1:38) *Embarcadero, Shattuck*. (Harvey)

**November Man** Pierce Brosnan, who knows a thing or two about being a secret agent, stars as an ex-CIA operative lured out of retirement for one last mission. (1:48)

**Road to Ninja: Naruto the Movie** Masashi Kishimoto's manga series goes cinematic for the ninth time in this 2012 release, which is "set in an alternate timeline of the *Naruto* universe." (1:50)

**A Summer's Tale** This 1996 entry in Eric Rohmer's "Tales of the Four Seasons" quartet somehow never got a US theatrical release until now. Killing time in a seaside resort town before starting his first post-university engineering job — though his real love is composing songs — Gaspard (Melvil Poupaud) pines for a girl he barely met before she left without giving him her contact info. He's befriended by Margot (Amanda Langlet), an ethnomusicologist working the summer at an aunt's restaurant, but despite her

amiability (and availability) he clings to hopes that the elusive Lena will turn up. Nonetheless, he lets himself get sidetracked by aggressive Solene (Gwenaelle Simon), whose entire family seems to be musical. His indecision, and the exasperatingly changeable desires of these young women, make for too many options that are sure to cancel each other out. Rohmer's typically low-key near-farce of romantic dead ends is a pleasant discovery for fans, but as hapless Gaspard's travails ramble on toward two hours, it becomes one of this late French great's lesser works. (1:54) *Opera Plaza, Shattuck*. (Harvey)

**The Trip to Italy** Steve Coogan and Rob Brydon return as "Steve Coogan" and "Rob Brydon" in this sequel to Michael Winterbottom's 2010 *The Trip*. Like its predecessor, the premise — a road trip for the purpose of a restaurant-reviewing gig — provides a loose framework upon which these two actor-comedians, portraying exaggerated, fictionalized versions of themselves, hang their easy banter and occasional deeper conversations. The midlife crisis themes are still apparent (Brydon meets a comely expat who tempts him into cheating on his wife, with whom he has a small child; Coogan feels regret over his distant relationship with his teenage son), which tie into career anxieties for both men; references to classic literature also hold over from the first film. Most importantly, also like the first film, *The Trip to Italy* — blessed with all the gorgeous food and coastal landscapes the change of scenery suggests — is a riot. The impressions (lots of *Godfather*-this time around) flow fast and furiously; while there's nothing that can top the first film's Michael Caine battle, it's still a pleasure watching Brydon "converse" with a historical relic at Pompeii, or the duo's joyous invocation of *The Bounty* (1984) during a brief boat journey. (1:55) *Albany, Embarcadero, Smith Rafael*. (Eddy)

ONGOING

**Calvary** John Michael McDonagh made a splashy cinematic entree both writing and directing 2011's acerbic *The Guard*, which starred Brendan Gleeson as a willfully perverse small-town cop. Filmmaker and actor are back with *Calvary*, a film just as good, in which Gleeson's priest is the discreetly gruff moral center of a coastal Irish hamlet that surely would have none otherwise. His parishioners are all skeptics, heretics, nonbelievers, and blatant sinners — cast members include Chris O'Dowd, Aidan Gillen, and Brendan's real-life son Domhnall — who take particular pleasure in ridiculing the uprightness of this one man no one has a legitimate gripe against, save resentment. As if all this weren't enough, at *Calvary*'s start, an unseen confessor tells James he was abused for years by a (now-dead) Catholic priest, and as recompense will kill his current, admittedly blameless confessor in a week's time. This set-up would appear entirely, absurdly skewed if not for the gravitational center Gleeson provides; he single-handedly provides the sincere if faint hope of redemption in a scenario that

otherwise provides every possible indication of damnation for all. *Calvary* centrally addresses the question of faith while ultimately dodging the answer. I'd appreciate McDonagh's ambivalence more if he weren't quite so pleased about it. He's got extraordinary taste, no doubt — from its editorial pace to its costume and soundtrack choices, this movie is curated within an inch of too-muchness. But beyond his understandable disillusionment with the Catholic Church's crimes, does he truly care about morality, or is it just an authorial chew-toy? (1:45) *Piedmont, SF Centre, Shattuck, Sundance Kabuki*. (Harvey)

**Frank** Who doesn't want to be a musical savant, visually riveting, naturally gifted, freed from convention, and liberated of linear thought? The exception might be the doll-headed, damaged namesake of this comedy loosely inspired by the life of late English musician and comedian Frank Sidebottom (real name: Chris Sievey), and real-life Sidebottom sideguy Jon Ronson, who co-wrote the screenplay. And if this loving, very funny, bromantic take on the so-called creative process of rock seems a bit forced at times, that's only because the movie is so clearly filtered through the archetypal wannabe, made likable by Domhnall Gleeson. His office worker Jon is struggling to write songs when he stumbles across a band, Soronprfb, after watching their keyboard player attempt to drown himself at the beach. Manager Don (Scoot McNairy) taps the bystander to contribute to the chaos happening onstage, then drags him off for the making of the album. Mysterious leader Frank (Michael Fassbender), who never takes off his massive, faux-happy head, finds inspiration in threads protruding from upholstery. As Jon's nest egg gets sucked into the recording budget and theremin player Clara (Maggie Gyllenhaal) rages against the interloper, he posts the band's, er, artistry to YouTube, obtaining the group a coveted gig at South by Southwest. But who really wants this shot at fame? The sideman with a will to power, or the damaged true talent? Director Lenny Abrahamson and Ronson wisely place *Frank* squarely in the viral video/GIF/Vine-poisoned multiplatform miasma of today, put across all the more powerfully by Gleeson and particularly Fassbender, who reveals a fine singing voice. While cleverly referencing outsider artists big and small by way of right-on original songs by Stephen Rennicks, *Frank* asks vital questions about motivation and art-making in an era when it seems like everyone is getting their 15 minutes of fame — and we're getting increasingly weary of eyeballing it and filtering the wheat from the gone-in-a-nanosecond chaff. Some make music because they want to be stars, while others, *Frank* says, do it because they have little other choice. (1:34) *Embarcadero, Shattuck, Smith Rafael*. (Chun)

**If I Stay** Place If I Stay alongside *The Fault in Our Stars*, and wonder: Is the time right to begin to define the tweepe, or teenage weepie? If I Stayspeaks to the emo girl snifflers and

CONTINUES ON PAGE 40 >>

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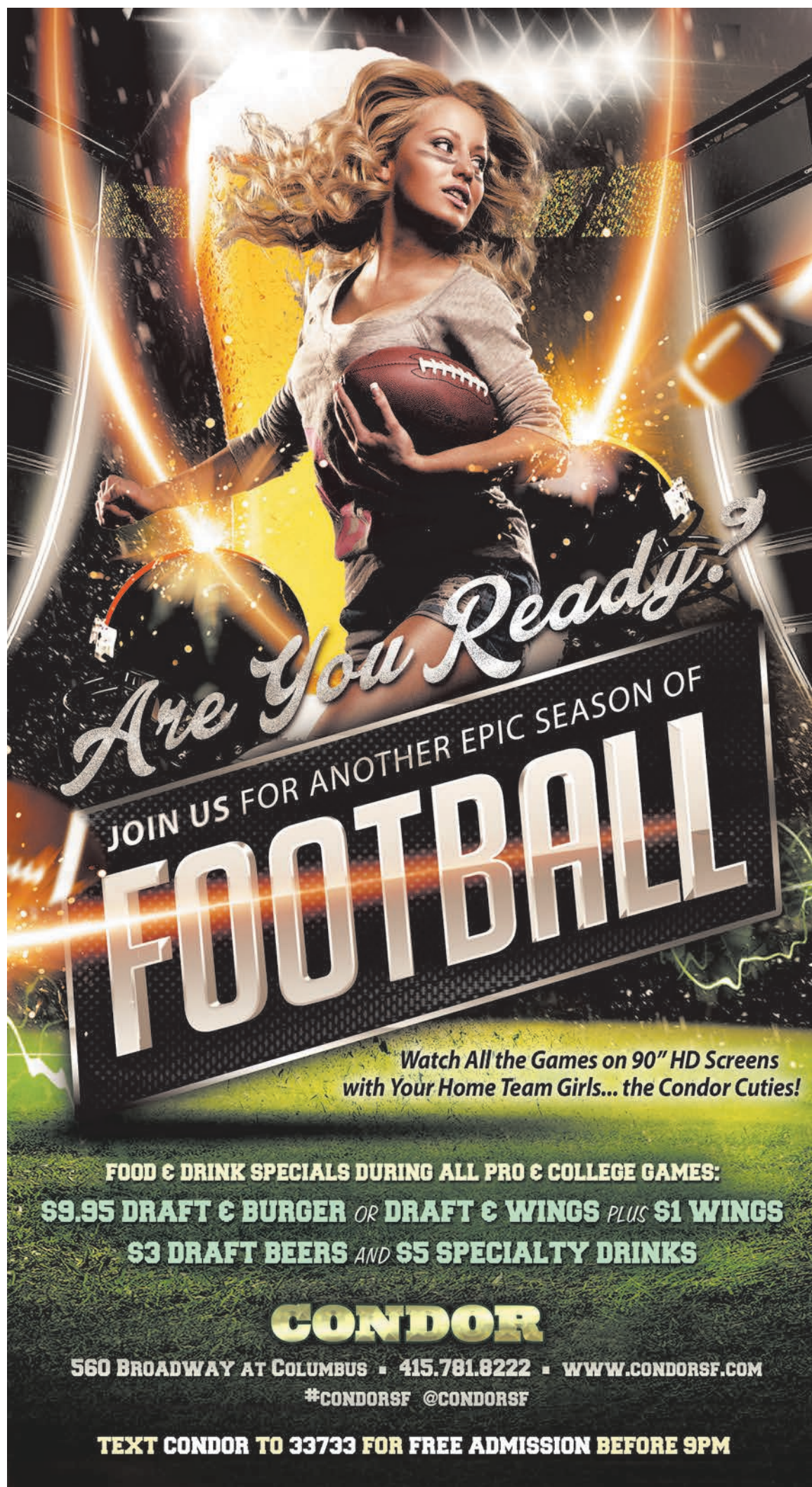
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### REP CLOCK

Schedules are for Wed/27-Tue/2 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**BALBOA** 3630 Balboa, SF; cinemast.com/balboa. \$10. "Thursday Night Rock Docs:" **Neil Young Trunk Show** (Demme, 2009), Thu, 7:30.

**BAY MODEL** 2100 Bridgeway, Sausalito; www.tiburonfilmfestival.com. Free. **Decoding Deepak** (Chopra, 2012), Tue, 6.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. "Paul Mazursky (1930-2014):" • **Bob & Carol & Ted & Alice** (1968), Wed, 7, and **Tempest** (1982), Wed, 9. "Carax/Linklater:" • **The Lovers on the Bridge** (Carax, 1991), Thu, 7, and **Before Midnight** (Linklater, 2013), Thu, 9:20. "Midnites for Maniacs: Maniacal Musicals:" • **Popeye** (Altman, 1980), Fri, 7:20, and **The Wiz** (Lumet, 1978), Fri, 9:45. • **Lawrence of Arabia** (Lean, 1962), Sat-Mon, 2, 7.

**CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight. With the Bawdy Caste performing live.

**CONTEMPORARY JEWISH MUSEUM** 736 Mission, SF; www.thecjm.org. Free. **The Joy Luck Club** (Wang, 1993), Tue, noon.

**COURTHOUSE SQUARE** 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **The Monuments Men** (Clooney, 2014), Thu, 8:45.

**DAVID BROWER CENTER** Goldman Theater, 2150 Allston, Berk; www.browercenter.org. \$5. "Reel to Real:" **Trashed** (Brady, 2012), with "Plastic Bag" (Bahrani, 2009), Wed, 8.

**EXPLORATORIUM** Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema: Exploratorium!," Sat, 1, 2, 3.

**GOETHE-INSTITUT SF** 530 Bush, SF; www.goethe.de/ins/us/saf/en/index.htm. \$5 suggested donation. "100 Years After WWI:" **All Quiet on the Western Front** (Milestone, 1930), Wed, 6:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Over the Top and Into the Wire: WWI on Film:" **All Quiet on the Western Front** (Milestone, 1930), Wed, 7. "Free Outdoor Screening in the BAM/PFA Sculpture Garden:" **Shack Out on 101** (Dein, 1955), Wed, 8:30. "Derek Jarman, Visionary:" **Blue** (1993), Thu, 7. "Kenji Mizoguchi: A Cinema of Totality:" **Street of Shame** (1956), Fri, 7. "Rude Awakening: American Comedy, 1990-2010:" **Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** (Charles, 2006), Fri, 8:45. "The Brilliance of Satyajit Ray:" **Branches of the Tree** (1990), Sat, 6:30; **The Stranger** (1991), Sun, 5. "Rude Awakening: American Comedy, 1990-2010:" **The Life Aquatic with Steve Zissou** (Anderson, 2004), Sat, 8:50. "A Theater Near You:" **The Wicker Man** (Hardy, 1973), Sun, 7:30.

**PIEDMONT** 4186 Piedmont, Oakl; www.landmarktheatres.com. \$15. **The Room** (Wiseau, 2003), Fri-Sat, midnight. With Tommy Wiseau in person.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "DocuNight:" **The Law in These Parts** (Alexandrowicz, 2011), Wed, 7. **Me and You** (Bertolucci, 2012), Wed, 9:30; Thu, 7, 9. **Rich Hill** (Tragos and Palermo, 2014), Wed-Thu, 7, 9. **Brasslands** (Meerkat Media Collective, 2013), Fri, 7. **Jamie Marks is Dead** (Smith, 2014), Aug 29-Sept 4, 7, 9 (also Sat-Sun, 3, 5). **Tentacle 8** (Chi, 2014), Sat, 2:30. With writer-director John Chi and star Teri Reeves in person. **Beautiful Moment** (Cash, 2014), Sat, 9:30.

**SF PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; www.sfppl.org. Free. **Mondo Banana** (White, 2013), Wed, 6.

**SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Frank** (Abrahamson, 2014), Wed-Thu, call for times. **The Trip to Italy** (Winterbottom, 2014), Aug 29-Sept 4, call for times. "Alec Guinness at 100:" **Lawrence of Arabia** (Lean, 1962), Sun, 2, 7. **SFBG**

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CONT>>

intimate tween dystopians in the crowd, though it's not compelling enough to make them forget to check their texts mid-movie. Excruciatingly shy cello prodigy Mia (Chloë Grace Moretz) is the oddball in her happy rocked-out family (mom and dad are Mireille Enos and Joshua Leonard). Her underlying, relatable dilemma: Should she should reach for her Juilliard dreams or stick close to her Portland, Ore., home to be with her own budding rock star boyfriend Adam (Jamie Blackley, he of the dilated wooden gaze)? But fate intervenes, as a head-on car accident slams Mia into a coma and into an out-of-body battle over deeper questions concerning survival, identity, or simply, as her punk drummer dad might quip, should she stay or should she go? Further, how to depict this without reducing Mia's out-of-body spirit to Alice in Flashbackland, sprinting comically through hospital halls? One would think she'd run into a stray family member or two on their way to the light, but alas, *If I Stay* never rises to the occasion — or imaginative possibilities — and its multiple flashbacks and disembodied interludes add an ungrounded, talky sheen to the overall earnestness. Perhaps unfairly, the efforts by documentarian R.J. Cutler, working with Gayle Foreman's



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## LEGAL NOTICES

Amanda L. Ebey, Esq. (SBN 142370) LAW OFFICES OF AMANDA L. EBHEY, P.C. 870 Market Street, Suite 782 San Francisco, California 94104. Tel: (415) 989-8070 Fax: (415) 834-0964 Attorneys for Plaintiffs CARL BURKS, WILLIAM SHERMAN SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO, UNLIMITED JURISDICTION CARL BURKS, WILLIAM SHERMAN, Plaintiffs, v. CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive, Defendants. Case No. CGC 12-526368 STATEMENT OF DAMAGES FOR CARL BURKS TO DEFENDANTS AND TO THEIR ATTORNEYS OF RECORD: PLEASE TAKE NOTICE THAT Pursuant to Code of Civil Procedure section 425.11, Plaintiff CARL BURKS hereby states as follows:

(1) General damages as to and for CARL BURKS, as against all defendants, jointly and severally, consisting of but not limited to emotional distress, loss of home and community, stress, fear, worry, anxiety, humiliation, embarrassment, loss of sleep, homelessness, exposure to housing deficiencies including but not limited to cold, faulty plumbing, inability to enter his home, improper and illegal housing, harassment, loss of rent-controlled apartment, physical injuries including but not limited to bruises and contusions around his head and upper torso, pain and suffering, loss of comfort and enjoyment, caused by injuries described in the complaint on file herein, in the amount uncertain but not less than \$350,000.00;

(2) Special damages as to and for CARL BURKS, as against all defendants, jointly and severally, consisting of, but not limited to, property damage, property loss, moving expenses, increased rent, transportation expenses, loss of rent-controlled apartment, past and future lost wages and medical bills in an amount uncertain but not less than \$350,000.00. (3) Punitive damages as to and for CARL BURKS against all defendants, jointly and severally, in the amount of \$500,000.00. Dated: December 14, 2012 LAW OFFICES OF AMANDA L. EBHEY, P.C. By: Amanda L. Ebey Attorney for Plaintiffs CARL BURKS and WILLIAM SHERMAN. VERIFICATION I declare that: I am the Plaintiff in the within action; I have read the foregoing STATEMENT OF DAMAGES and I know the

contents thereof; the same is true of my own knowledge, except as to those matters which are therein stated upon my information or belief, and as to those matters I believe them to be true. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct and that this verification was executed on December \_\_\_\_, 2012, in San Francisco, California. CARL BURKS Dated 12-20-2012 Aug. 27, Sep. 3, 10, 17, 2014 Amanda L. Ebey, Esq. (SBN 142370) LAW OFFICES OF AMANDA L. EBHEY, P.C. 870 Market Street, Suite 782 San Francisco, California 94104. Tel: (415) 989-8070 Fax: (415) 834-0964 Attorneys for Plaintiffs CARL BURKS, WILLIAM SHERMAN SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO, UNLIMITED JURISDICTION. CARL BURKS, WILLIAM SHERMAN, Plaintiffs, v. CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive, Defendants. Case No. CGC 12-526368 STATEMENT OF DAMAGES FOR WILLIAM SHERMAN TO DEFENDANTS AND TO THEIR ATTORNEYS OF RECORD: PLEASE TAKE NOTICE THAT Pursuant to Code of Civil Procedure section 425.11, Plaintiff WILLIAM SHERMAN hereby states as follows:

(1) General damages as to and for WILLIAM SHERMAN, as against all defendants, jointly and severally, consisting of but not limited to emotional distress, loss of home and community, stress, fear, worry, anxiety, humiliation, embarrassment, loss of sleep, homelessness, exposure to housing deficiencies including but not limited to cold, faulty plumbing, inability to enter his home, improper and illegal housing, harassment, loss of rent-controlled apartment, physical injuries including but not limited to broken nose, pain and suffering, loss of comfort and enjoyment, caused by injuries described in the complaint on file herein, in the amount uncertain but not less than \$350,000.00; (2) Special damages as to and for WILLIAM SHERMAN, as against all defendants, jointly and severally, consisting of, but not limited to, property damage, property loss, moving expenses, increased rent, transportation expenses, loss of rent-controlled apartment,

past and future lost wages and medical bills in an amount uncertain but not less than \$350,000.00. (3) Punitive damages as to and for WILLIAM SHERMAN against all defendants, jointly and severally, in the amount of \$500,000.00. Dated: December 14, 2012LAW OFFICES OF AMANDA L. EBHEY, P.C. Amanda L. Ebey, Attorney for Plaintiffs CARL BURKS and WILLIAM SHERMAN. VERIFICATION I declare that: I am the Plaintiff in the within action; I have read the foregoing STATEMENT OF DAMAGES and I know the contents thereof; the same is true of my own knowledge, except as to those matters which are therein stated upon my information or belief, and as to those matters I believe them to be true. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct and that this verification was executed on December \_\_\_\_, 2012, in San Francisco, California. WILLIAM SHERMAN Dated 12-20-2012 Aug. 27, Sep. 3, 10, 17, 2014

**SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (AVISO AL DEMANDADO) : CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive YOU ARE BEING SUED BY PLAINTIFF: (LO ESTA DEMANDANDO EL DEMANDANTE): CARL BURKS, WILLIAM SHERMAN**

**NOTICE!** You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have **30 CALENDAR DAYS** after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response

on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. **NOTE:** The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court's lien must be paid before the court will dismiss the case. **¡AVISO!** Lo han demandado. Si no responde dentro de 30 días, la corte puede decidir en su contra sin escuchar su versión. Lea la información a continuación. Tiene **30 DÍAS DE CALENDARIO** después de que le entreguen esta citación y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefónica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas información en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentación, pida al secretario de la corte que le de un formulario de exención de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podrá quitar su sueldo, dinero y bienes sin mas advertencia. Hay ostros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remisión a abogado, es posible que cumpla con los

requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/) o poniendose en contacto con la corte o el colegio de abogados locales. **AVISO:** Por ley, la corte tiene derecho a reclamar las cuotas y los costos exentos por imponer un gravamen sobre cualquier recuperacion de \$10,000 o mas de valor recibida mediane un acuerdo o una concesion de arbitrale en un caso de derecho civil. Tiene que pagar el gravamen de la corte antes de que la corte pueda desear el caso. **CASE NUMBER:** (Numero del Caso): CGC-12-526368 The name and the address of the court is: (El nombre y direccion de la corte es) Superior Court of California County of San Francisco 400 McAllister Street San Francisco, CA 94102 The name, address and telephone number of the plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): Law Office of Amanda L. Ebey PC. 870 Market St. Ste. #782 San Francisco, CA 94102 (415) 989-8070. **DATE:** (Fecha) 11/27/2012, Clerk, (Secretario), by Elias Butt, Deputy (Adjunto). **NOTICE TO THE PERSON SERVED:** You are served 1. as an individual defendant. Aug. 27, Sep. 3, 10, 17, 2014

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